

Sundo: We, Once Mortal

The Second Flight.

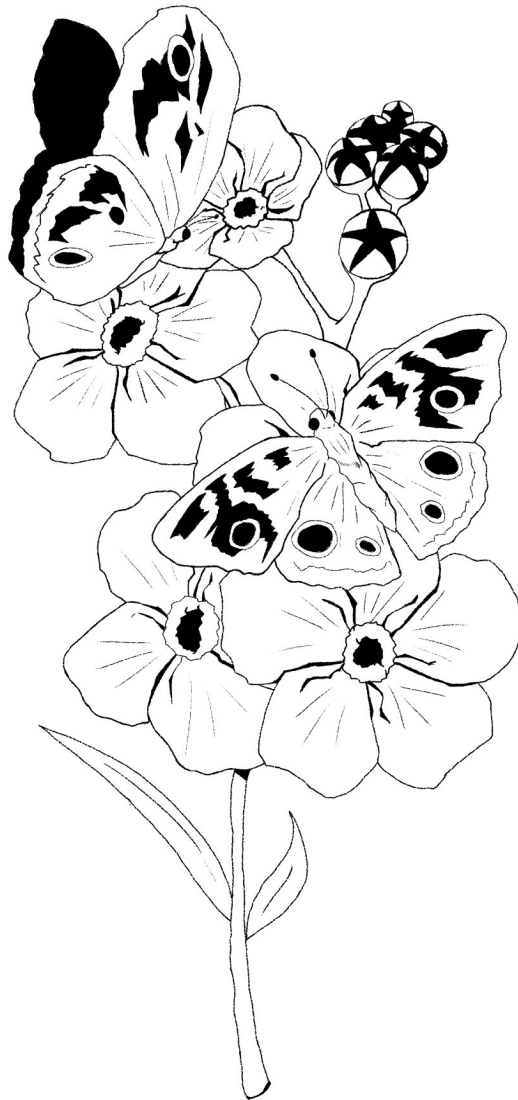
A game about death, rebirth, memories, and letting go

Designed by Pammu, Illustrated by Xrystina

SUNDO, a Filipino
word meaning

“to fetch, to
find, to meet, to
chaperone, to
bring home.”

The word also
refers to ghosts
who act as
psychopomps for
Death, fetching
the souls of
mortals the
moment they die.



The Premise

Sundo is a roleplaying game about death, memories, what our dearly departed leave behind in their wake, and letting go. It is loosely designed under **Powered by the Apocalypse (PtbA)** and it requires someone to take on the role of Facilitator. **Players will get to take on the role of psychopomps under the command of Death. What complicates this situation is that psychopomps were once mortals, and do not remember their past.** Ferrying the dead to where they Belong, occasionally dislodges memories of What Once Was. To remember one's self, however, is against the Rules. Death always comes for those who break the Rules, even if the Breakers belong to Them.

At one point in the game, the players will be called upon to choose. Will they let go of who they were and stay as they are, or will they hold their memories close even if it could mean their destruction? The fact that psychopomps like themselves were formerly mortals is one of their City's greatest secrets, and the preservation of the Wheel seems to depend on them not knowing.

Of course, it may be possible for their psychopomps to make their own Way. Tables are encouraged to be open to anything, especially since players of **Sundo** build everything about the game and the world their psychopomps inhabit for themselves.

If you want some nice music for your campaign – as inspiration, or for use at your tables – check out the playlist for **Sundo** over on Spotify:
<https://open.spotify.com/playlist/6EBzr7uAaW4aK6MWNQMXjB?si=rHT9SvXeRZmyVleU07bz6A>

Remember

This is a game that focuses on personal relationships and experiences of loss, regret, and grieving. By design, Sundo focuses less on big, overt conflict – although it is possible, depending on the inclinations of your table, to touch on such things. **This game is also best played with a Facilitator who is at least nominally familiar with PtbA.** We have, however, included some basics on the system here in case there are Facilitators who wish to make this their first attempt at running PtbA.

Make sure, from the get go, that you and your own do everything you can in order to make a gaming environment that is safe for your table. Safety tools should only exist as a means to catch whatever you miss rather than a stop gap. The realities of death and the human realities around its occurrence sit at the core of Sundo's design. You will inevitably touch upon themes of grief and loss, and how such experiences can be traumatizing. **Make sure to have the full consent of your table before describing anything in graphic detail, or touching upon heavy topics.**

Given the nature of **Sundo**, making use of the safety tools **the Luxton Technique**, **Script Change** or **Lines & Veils** may fit best. We've included things you can print out for both near the end of this book for all three of those options.

Barring that, there are some great safety tools for listed here, with link backs to their creators:
<https://www.bigbadcon.com/safety-mechanisms/>

What is Powered by the Apocalypse?

Powered by the Apocalypse (PtBA) is an open-source, tabletop roleplaying game engine developed by Meguey Baker and Vincent Baker. It was first utilized in their game, **Apocalypse World**. Apocalypse World's mechanics revolve around resolving what happens in the world through **Moves**. The basic principle behind Moves is focusing on "doing the thing". Moves are understood to be things that players roll for, with the Game Master figure helping them build the narrative through questions and answers - "the conversation", which the Bakers describe as central to good storytelling and roleplaying.

As a result, the default Move Sets in PtBA games provide the parameters and expectations of the game setting. There's a strong focus on telling stories and building worlds in a collaborative fashion. This tends to send PtBA games apart from what is understood to be older, and more "traditional" tabletop roleplaying games, where there's a significant focus on determining the action of the game through dice rolls and competition, and not a lot of hard-coded focus on roleplaying and storytelling within the designs themselves.

To date, PtBA has spawned countless numbers of hacks. Some of them have moved on to become their own engines entirely, with their own games and hacks running on their storytelling systems.

The element of chance in PtBA games is introduced by dice rolls using a pair of six-sided dice (2d6), where participants in the game determine outcomes by rolling both dice and combining the results. Players are always called upon to roll in order to see whether their chosen

Move in the game worked or not. Results are further divided into three basic categories: miss, hit, and strong hit. **Each kind of result has effects on the mechanical aspect of the roleplay, or the narrative aspect of the roleplay, or both.**

Facilitators of PtBA actions have their own sets of Moves – sometimes based off Principles that PtBA game designers have built as a way to outline the creative direction and narrative priorities of their games – that they can use to facilitate the action that takes place at the table. They are often done to set the parameters of the session, and as a response to how Player Moves have played out.

For more information, check out "**an open letter re: PtBA**" on the Apocalypse World website, over here: <http://apocalypse-world.com/pbta/policy>

The Rules

These are the Rules all Psychopomps Must Follow.

I. All Things Must Have Their Time.

II. All Things Will Meet Their End.

III. All Souls Have Their Place.

IV. All Guides Exist to Show Souls the Way.

V. All Guides Must Remain Beyond the Living.

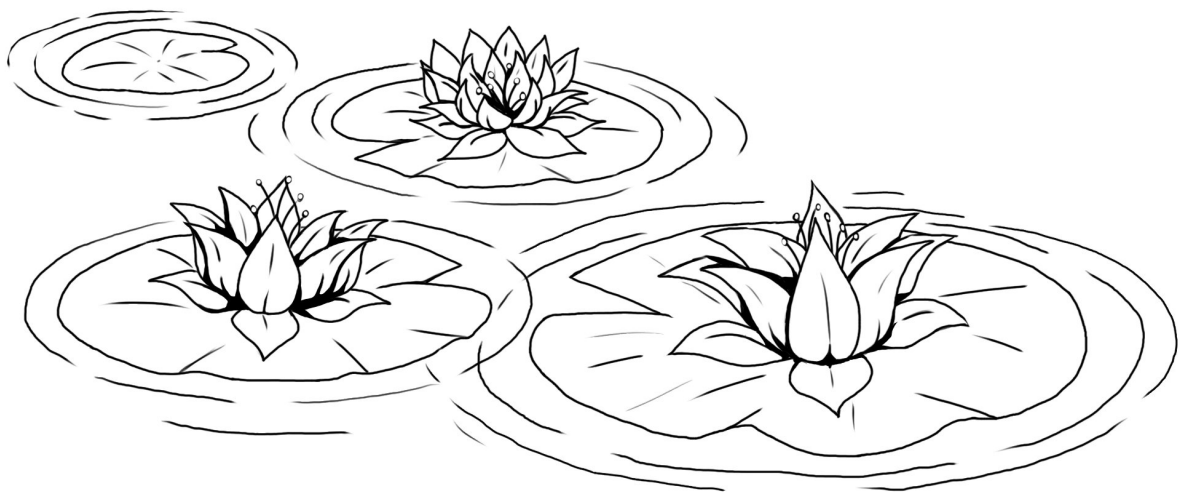
VI. All Ways Are One Way.

VII. All Masks Stay On.

VIII. All Burdens Must Be Shed.

IX. All Memories Must Fade.

X. No Rule Must Be Broken.



PtbA x Sundo

For a game of **Sundo**, you'll need **six people**. One of you will have to take the role of **Game Facilitator**, and the rest of you will be **Players**. It's possible, of course, to run a game with more than six players, but that's entirely up to your comfort levels as a group, and if your elected Facilitator is all right with managing more than five people. A character sheet has been included for your use, and there is an overview for both players and GMs close to the end of this book. Have some paper and some pencils or erasable pens on hand for noting things down.

In addition to using PtbA's usual dice system and Move Sets, Sundo runs on a token economy. As such, you'll need 2d6, and we'd highly recommend that everybody has their own set. You'll also need a handful of tokens – preparing 5-8 per person is best, just to be on the safe side. You can use anything you like as tokens: objects that are designed as game tokens (like what Magic: The Gathering players use), coins, stones, more dice... whatever suits your fancy, and seems easy enough for everyone to track.

Tokens are an integral part of the experience in Sundo. As characters in the game have no stats and there are no "level ups", tokens take the place of character advancement – and character advancement is directly tied to the recovery or denial of memories. This process will then reveal the world and the story that your table

has chosen to explore together. We will go into this at length later.

Everything in Sundo is modular. You can, as a group, build everything about the world of your game together – or you can leave everything to your Facilitator, or you can decide what you'll all handle together and what your Facilitator will take care of on their own. The Setting is comprised of four elements: **Death, the Flock, Psychopomps, and the City**. Checklists and prompts have been provided under each section, to serve both as guidelines and inspiration.

After that, each player will create their psychopomps with three things in mind: who they are as psychopomps, who they were in their previous life, and their Memento Mori. Once that is done, the table can work on their **Bonds**, which represent relationships between characters, between characters and NPCs, and between characters and the City at large.

The final thing that the table must consider is their Story, which consists of two elements: **the Truths**, and **the Countdown**. The Truths will determine the "bigger conflict" that your psychopomps will end up confronting as they wrestle with the revelation of their nature. The Countdown represents the building tension that comes with your psychopomps slowly becoming entities that their own world seeks to reject.

The basic breakdown for what constitutes a Miss, a Hit, a Strong Hit, or Going Too Far in **Sundo** is as follows:

2-4: Miss. The Move does not work or works but not in the way that the character intended. There will be some sort of missed opportunity or effect that the entire table will feel as a result.

5-7: Hit. The Move works, but the results could have been better. The Facilitator will prompt the player to make choices on what sort of consequence or effect will apply to their character.

8-9: Strong Hit. The Move works as intended. The player will often be encouraged to describe how things work out in their favor, or in their krewe's favor.

10+: Going Too Far. The Move works extremely well, OR the character overshoots. The Facilitator will prompt the player to make choices on what sort of consequence or effect will apply to the entire table as a result..

To use a Move, roll 2d6 and combine the result. "Add +x" means adding x to the final result (i.e. "Add +1" would mean adding one to the result you got). "Subtract -x" means subtracting x to the final result (i.e. "Subtract -1" would mean subtracting one to the result you got). "Rolling at advantage" means rolling 3d6 and taking the two highest. "Rolling at disadvantage" means rolling 3d6 and taking the two lowest. The effects and consequences for each one are different depending on the Player Move that you elected to try.

Players, remember that choosing to fail a Move is also an option. Sometimes, having your character not succeed at doing something will make things more interesting for everybody. Facilitators, take note that some Facilitator Moves are directly tied to some Player Moves. Barring that, however, Facilitators can always change things up according to the sentiments of the table, and the needs at hand.

On that note: always remember that a tabletop roleplaying game is best treated as a conversation. Nothing is set in stone, especially if dice roll results and other factors seem to be

detracting from the collective fun, safety, and comfort of the group.

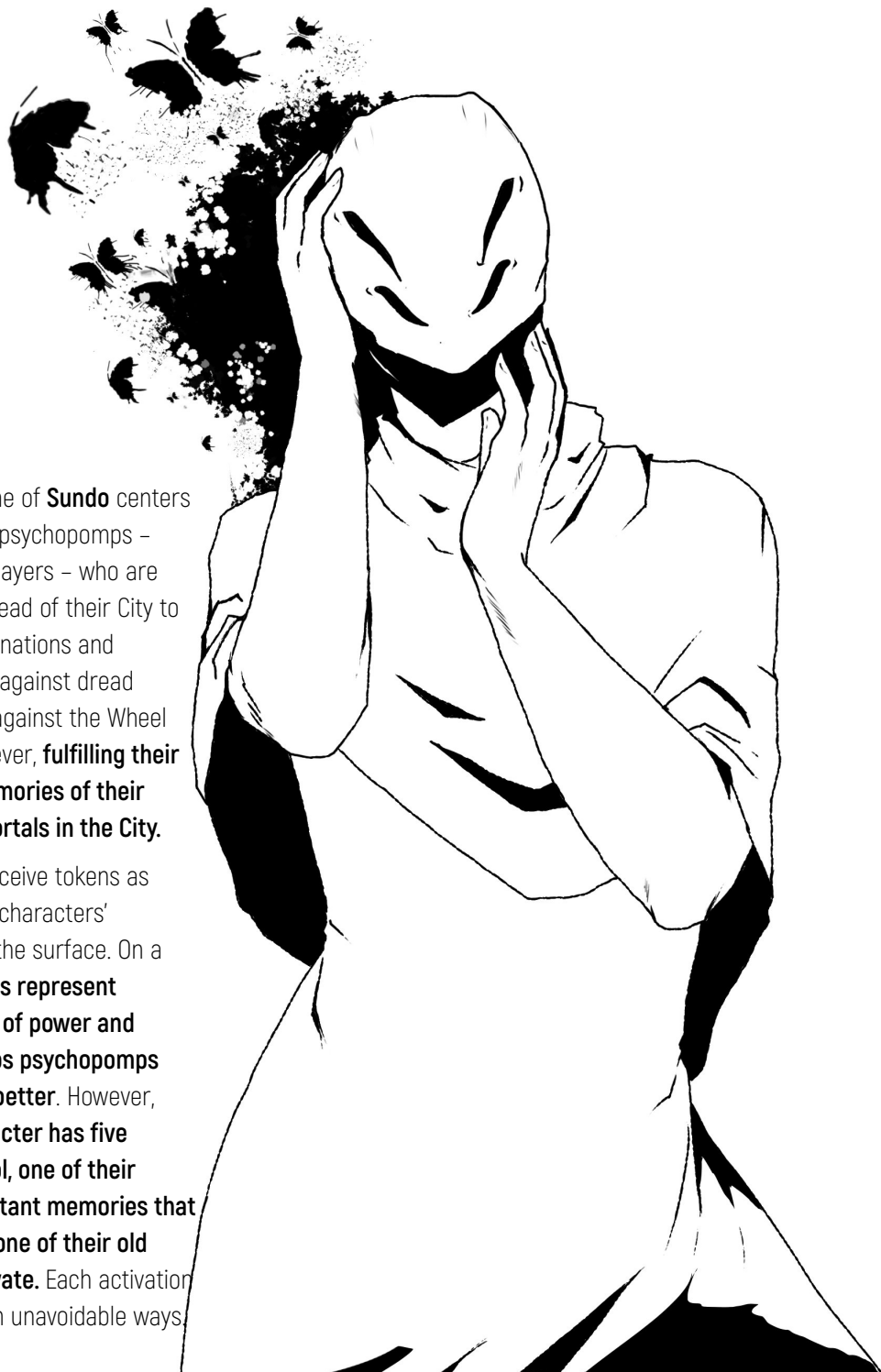
Worksheets for everything have been included for your use, and there is an overview for both players and Facilitators. They can all be found at the end of this book.



Tokens in Sundo

Every game of **Sundo** centers around a krewe of psychopomps – controlled by the players – who are busy ferrying the dead of their City to their “rightful” destinations and protecting Mortals against dread creatures who go against the Wheel and its Rules. However, **fulfilling their roles awakens memories of their previous life as mortals in the City.**

Players receive tokens as fragments of their characters’ memories float to the surface. On a system level, **tokens represent mysterious bursts of power and influence that helps psychopomps fulfill their duties better.** However, **every time a character has five tokens in their pool, one of their Keystones – important memories that form the cornerstone of their old identity – will activate.** Each activation will Change them in unavoidable ways.



This will bring the attention of Death and other karmic forces at place upon them.

Players get to decide whether they destroy the Keystones (choosing to forget their previous life and remain as they were) or collect more Keystones (changing themselves forever with the knowledge of the truth). **Memories make a psychopomp more than what they are and are an integral part of their identity. The very City they are in, however, and the Wheel that governs their world as a whole view these truths as “dangerous”.**

We have no recommendations how a story of **Sundo** should end. That is up to any group of players who wishes to take this Journey with us. Everything in **Sundo** can be modified for your group's benefit.

Keystones, Tokens, and Changes

Every time psychopomps in Sundo unlock one of their Keystones, they undergo Changes – physical, mental, or emotional – that illustrate the gradual return of their former identity into the present. These Changes also increase their powers as psychopomps, which permanently effects their dice rolls.

Collecting tokens have temporary effects on player rolls, and tokens can also be dispensed with to achieve additional effects during the game. Tokens are usually collected by failing to perform certain Moves, or because of events in the story, often related to the psychopomp's nature. Of course, players are welcome to choose to fail if they feel it is more interesting for their character, or for the rest

of the table. They may also choose to collect a token if story circumstances seem to demand it, even if they would otherwise avoid collecting one entirely.

The moment a character has five or more tokens on hand, these tokens “explode”. **This means that their players must immediately clear five tokens, and mark down one Keystone.** The Facilitator and the player will then coordinate on how the psychopomp's memory is unlocked, and the Change they end up going through.

Once a character has five Keystones, they fully remember who they were before the Wheel transformed them into psychopomps. From here, we must assume that the character's story – or, perhaps, the story of the entire table – will take some dramatically different turns.

We'll touch upon this more later, after we've gone into the world of **Sundo** and how to build characters within it.



Sundo assumes that there is no afterlife after death – there is only **the Wheel**, which refers to the never-ending cycle of birth, death, transformation, and reincarnation that affects all things within the universe. The energies that constitute a “soul” occupy one form or another at any given point in time. They don’t necessarily occupy a “living” vessel either. Souls can, for example, be rocks, or islands, or inanimate objects. A soul’s vessel may actually be an ephemeral being or a force for a cycle or several– like, let’s say, a god, if gods or god-like beings even exist in the world that your play group has chosen to build.

If there is an afterlife, it is **the Way**, which is a transitory state that all souls must go through after their Time is up, and their old form has died or been destroyed. This is a period of “rest” as the cosmic forces of the world that the City occupies cleanses those energies as best as it can. The excess energy from these renewals is not lost. It bleeds into its surroundings, washing over other life forms and entities within the universe – and

eventually mingling with them, becoming part of a different existence entirely.

Once this cleansing has been completed, the soul is ready to inhabit a new vessel. The turning of the Wheel determines what it becomes in its next cycle. Their Way transforms, shifting in order to suit itself for the new Journey that this soul will undertake for itself.

The stewards, guides, judges, mediators, and – yes – executioners – presiding over this process are Death, and the psychopomps under Their command. Invisible to the rest of the world unless they choose to Unmask themselves, psychopomps in **Sundo** collect the energies that get released after something dies. After that, they show these souls the Way to their next state.

Unsurprisingly, the hardest energies to collect are the souls from flora, fauna, and mortal vessels (or your human/mortal equivalent in your game). **Sentient creatures perceive and remember things in ways that non-sentient entities do not. With remembrance comes attachment to a life that they must let go if they’re to move on – and in**

Death Goes On.

order to keep turning, the Wheel needs them to let go.

As far as all psychopomps remember, though, they have always been psychopomps, and Death has always been Death. Initially, before the Changes begin, the first memory of all psychopomps is their "birth" through Death's power. What this birthing is like is dependent on your table's conception of Death, something that you will build together in another section.

By their initial reckoning, psychopomps are the only creatures outside of the Wheel that are allowed, by the Rules, to exist outside of the Wheel. What they know is that they have to be beyond the reach of the endless cycles that govern everything in the universe, in order to be its Masters together with Death. Other anomalies such as Echoes and the Broken are abominations who share this common existence beyond the reach of the Wheel, and must be destroyed immediately. From what the psychopomps know, they are threats.

Psychopomps also don't remember who established the Rules or why. All they know is that

the Rules must be followed for everyone's benefit. They also are not aware that the City they have been tasked to watch over is the place that they once inhabited as mortals.

The Flock

The City is born, breathes, and dies every day of its existence. Even the most desolate spaces in this world have corners teeming with life. The affairs of the living do not concern you, however. It is those who are dying or already dead who matter to you, for they must be shown the Way.

THE DYING

These are mortals who are already at the end of their Time, yet their souls refuse to let go of their mortal coils. They lie within the shadow of Death's wings, sharpening their senses in their final moments. They may yet perceive what they would normally be unable to perceive or are able to bear witness to the miracles you could perform for them to help them find the Way.

THE ECHOES

These are souls of the departed who refuse to go on their Way and avoid Death's stewards as much as they can. Some of them passed only yesterday. Others passed years – maybe even

centuries – ago. Their inability to let go has caused them to become obsessed over their anchors – that is, things or entities in the City who meant a lot to them while they were alive. Sometimes, they possess powers and abilities that can cause some trouble for psychopomps.

THE BROKEN

These are strange, shadowed anomalies brimming with chaotic energy. They fell out of the Wheel, barred permanently from any sort of Way. As such, Death's stewards often have no other recourse but to Reap them and allow the energies they were made out of to return to the Wheel. The Broken possess a frightening sort of animalistic intelligence. Sometimes, they bear striking similarities to psychopomps.



Building the Flock

What are ghosts like in your City? Do mortals on the brink of death gain any sort of special power in their final moments? What are the Broken like? This section is where your table will answer these questions and then some. The Flock is a mirror of the psychopomps who serve Death, both similar and different from the guides who possess mastery over the Wheel.

Your table has two options. Go through all the items in the columns to the right together, or allow your Facilitator to build the Flock on their own. Both options have their merits. Building everything together means participating in this aspect of bringing the world of your Sundo game to life, then getting to live out what you have created through your characters. Conversely, leaving your Facilitator to handle this part will increase the mystery, as you as players will have to keep playing in order to discover what your Facilitator has in store for you here.

There is a dedicated work sheet on building the Flock at the end of this book. Your table may use that to respond to each of the sections shown here.

The Dying

Write three superstitions/beliefs that Mortals have about Death & their Psychopomps.

Name beliefs or superstitions either about Death Themselves, Death's stewards, burial practices, funeral rites, souls, the Wheel... you name it. In the Philippines, for example, we believe that if the family of a murdered child wants justice, they must place a chick on the coffin.

Write 2 things about the Mortals in the City.

Give two phrases or sentences that characterize the people who populate your world. Are there more children than adults, for example? If so, why? Is dancing an important part of their culture? How do they, as a people, handle suicide?

Write one thing that the Dying can do while they're under the Shadow of Death's Wings.

What special thing can dying mortals do now that they're at the end of their life? Can they see psychopomps clearly? Do they gain flashes of divine clarity before they pass?

The Echoes

Choose one item on each of the lists below – or develop your own item of choice.

Echoes are called Echoes because...

- ☐ They are poor shades of what they were when they were alive, their memories slowly fragmenting under the pressure of staying past their Time.
- ☐ They are stuck in a loop of events right before their End, not knowing they are already dead.
- ☐ They call, often without realizing, to the ones they have left behind, threatening to bring their End too soon.

In general, Echoes look like...

- ☐ How they were when they died.
- ☐ Any other mortal on the street. Even psychopomps must check to be sure.

Echoes can harm psychopomps by...

- ☐ Threatening their corpus by unraveling it with their gaze, or their screams.
- ☐ Possessing them the same way they can possess mortals.
- ☐ Knowing that psychopomps are Echoes themselves – and not being afraid to tell them.

The Broken

Choose one on each of the lists below– or develop your own item of choice.

The truth is, the Broken are...

- ☐ The “final” end, after a soul has reincarnated enough times within the Wheel.
- ☐ Echoes who ignored the Way for so long that they can no longer find peace.
- ☐ Creatures that formed from the residual energies of every Sending and Reaping – and slowly gain sentience as they “evolve”.
- ☐ Psychopomps who discovered the truth of their nature, and rebel against the Wheel and Death.

The Broken can harm psychopomps by...

- ☐ Being extremely resilient to their powers.
- ☐ Being able to copy some of the powers that Death has vested within their stewards.
- ☐ Disguising themselves as other psychopomps.
- ☐ Taking the form of mortals or living creatures significant to a psychopomp's lost memories.
- ☐ Loosening old emotions, thoughts, and impressions with any sort of contact.

Death

If there was the equivalent of a supreme deity or force present in the narrative worlds of **Sundo**, it would be Death. This is not to say that there are no other deific entities or that they are the most powerful (that is something that your Facilitator or you and your entire table may have gone over with the Flock) – but notably, They are the figure (or figures) that influences nearly everything about the existence of your psychopomps. They are the Master (or Masters), and from what the psychopomps know, they would not be alive, much less possess the powers they do – were it not for Death.

Your table has two options. Go through all the items in the columns to the right together, or allow your Facilitator to build Death on their own. Both options have their merits. Building everything together means participating in this aspect of bringing your game world to life, then getting to live out what you have created through your characters. Conversely, leaving your Facilitator to handle this part will increase the mystery, as you as players will have to keep playing in order to discover what your Facilitator has in store for you here.

There is a dedicated work sheet on building Death at the end of this book. Your table may use that in order to respond to the items in this section.

❑ **Whether Death is a single entity or several.** It's entirely possible that your world has more than one being who is Death.

❑ **Their Name and their Pronouns.** How do psychopomps and mortals refer to Death in your world?

❑ **Their Form.** Death doesn't have to be personified, nor does it have to have a form like anything known to mortals in your world. What if your table's Death is simply a force that makes itself known to your psychopomps? What if it is a place beyond the City?

❑ **Their Mask.** This is important if your Death is personified or has some sort of tangible form. As with their psychopomps, Death must wear a Mask. It's in the Rules.

❑ **Their Countenance.** Assign 3-5 adjectives to describe what your Death is like as a "character". This will be a good guide for your GM, who will be handling Death as the major NPC of your campaign. This also ought to help the table outline its expectations a bit better.

❑ **Their Quirks.** Jot down 3-5 phrases on any peculiarities your Death possesses, as more guidance to your GM. How do They speak? Do They have a signature smell?

❑ **Their Domain.** How do psychopomps meet with Death? Where do they go? What is the place like? Does it even exist outside of, let's say, their dreams?



The City

THE CITY is where your krewe of psychopomps perform their dread work in Death's Name. It is assumed that this is not the only City in your world – but it is your City. Groups can do as they please when they conceptualize this City: name a real location or make something entirely new. Explore possibilities that appeal to you and your table. You don't even have to assume that you're on Earth to begin with.

Choose one item from each list presented here – or make your own entirely. There is a dedicated work sheet for building the City at the end of this book, where your table can place its answers.

OUR CITY IS...

- ☐ A shining metropolis, bright as the future its citizens dream of.
- ☐ A patchwork of cities, villages and towns, rich with history; a strange blend of the old and the new.
- ☐ A war-torn capital. Its grave-like hush is occasionally interrupted by shocks of gunfire and missiles screaming across the skies.
- ☐ A grand old city, coquettishly revealing its secrets to those who have the patience to lose themselves in its winding streets.
- ☐ A sleepy enclave that grew well beyond anyone's expectations – but it has never stopped being the place where people come to live a quiet life, counting down the days.

THE MORTALS IN IT ARE...

- ☐ Human the same way us players are human, with Earthling-like experiences.
- ☐ Human the same way us players are human, without Earthling-like experiences.
- ☐ Anthromorphic creatures with "human" feelings and traits.
- ☐ Plant creatures with "human" feelings and traits.
- ☐ Robots or machines who possess what we would call "humanity".

OUR KREWE IS...

- ☐ One of the many krewes of psychopomps in our City.
- ☐ One of the few krewes of psychopomps in our City.
- ☐ The only krewe in our City.



Psychopomps

In the same way that your table may have conceptualized the Flock or Death, together you'll decide what psychopomps are like in your City. As a group, determine the following items together. Alternatively, you and other players can decide to leave most, if not all, of the details behind the psychopomps in your game world to your Facilitator.

❑ **Title.** Angels? Sundo? Shinigami? Watchers? Shepherds? Banshees? Reapers? Daena?

❑ **Base Look.** Long robes? Military-like uniform? No clothes at all? Do they radiate light? Are there items that they carry as part of their ensemble?

❑ **Birth.** The first memory of any psychopomp is how they were born. What is it generally like? Where does it seem to take place? What does it feel like? Do they "grow" the way mortals do, or do they spin into existence fully formed?

❑ **Dematerialization.** When a psychopomp's Corpus has been reduced to zero, what happens to them? Do they burst into ash or photons of light? Does the 'corpse' melt, get whisked away? Does Death sweep them up Themselves?

❑ **Rebirth.** After a psychopomp has been Returned, what takes place? Where does it take place? What does it look like, or feel like?

❑ **Physical Features.** How different or similar are they to what they once were? Are they more "inhuman", for example? Are they "too perfect"?

❑ **Eyes.** Are they still like the eyes of the Living, or do they look like oceans of stars – or even oceans themselves? Alternatively, are they alight with flame? Reflect the sway of leaves of a vibrant forest?

❑ **Voice.** How do psychopomps speak, if they speak at all? What does it sound like, or look like? How do they communicate with each other? How do they communicate with Death?

❑ **Masks.** Are they ornate or crude? Made of wood, metal, or something else? Do they cover a psychopomp's whole face, or just part of it? How different or similar are their Masks from the one worn by Death?

❑ **Portents.** Butterflies? Ravens? Crows? Cats? Dogs? Horses? A mythological creature? Some creature unique to the game world you've built together?

❑ **Wings.** Feathered? Mechanical? Insectoid? Light?

All psychopomps in **Sundo** possess a **Memento Mori** – we'll go into this in a bit. **Also, all psychopomps must have been mortal in their previous life before becoming Death's steward.** They cannot, for example, have been an animal before, or a tree, or a rock, or any equivalent thereof of a "lesser" species from mortals in your setting.

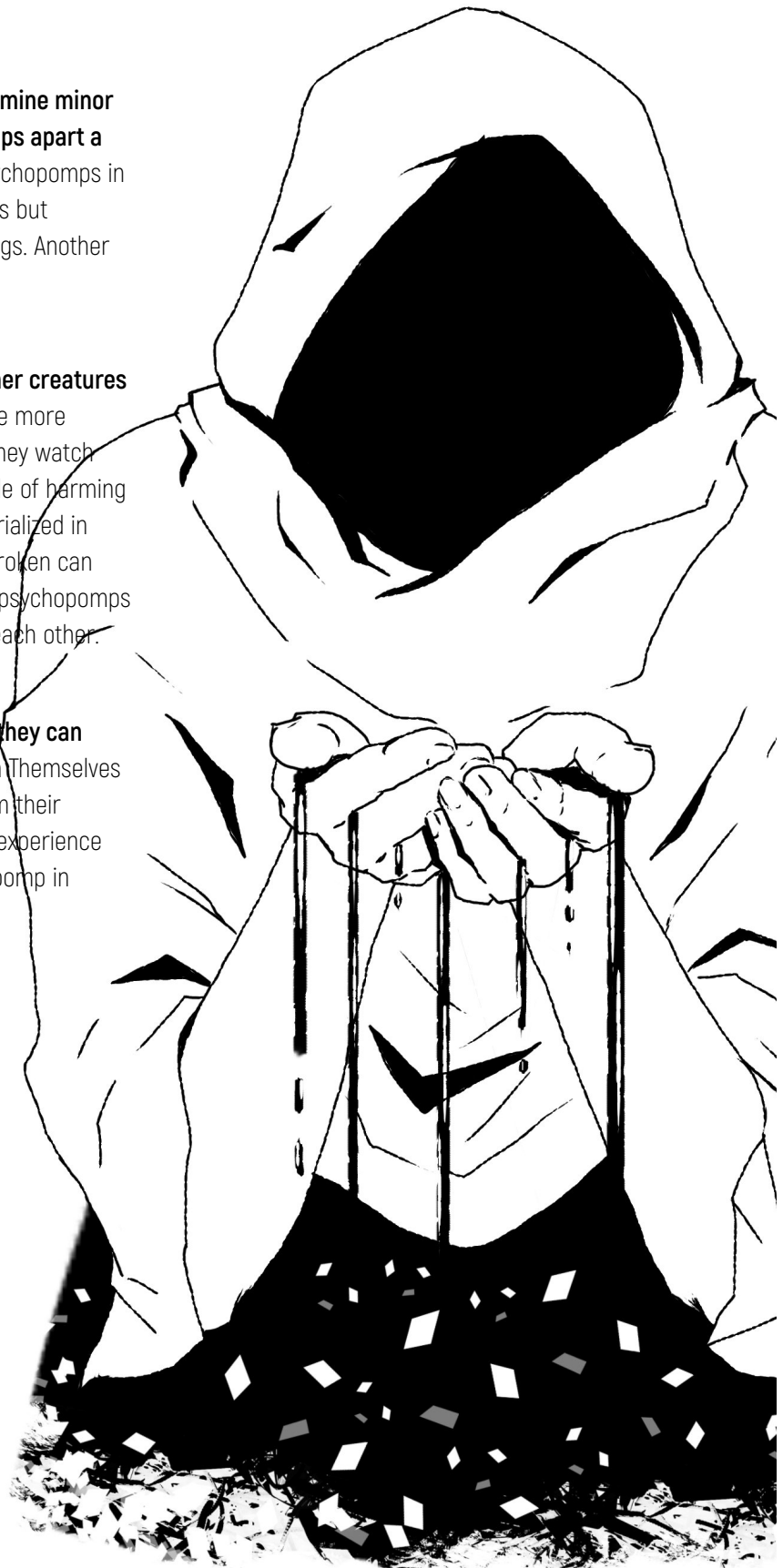
In general, a psychopomp's physical appearance mirrors their mortal selves. If they had brown, curly hair and angular features when they were mortal, for example, they'll end up carrying that over as Death's steward. They may look healthier or may be a little too "perfect" or otherworldly depending on the tastes of the table, but the similarities should be uncanny enough such that if they were spotted by a someone in the City who knew them when they were alive, that mortal may recognize them. (There's a

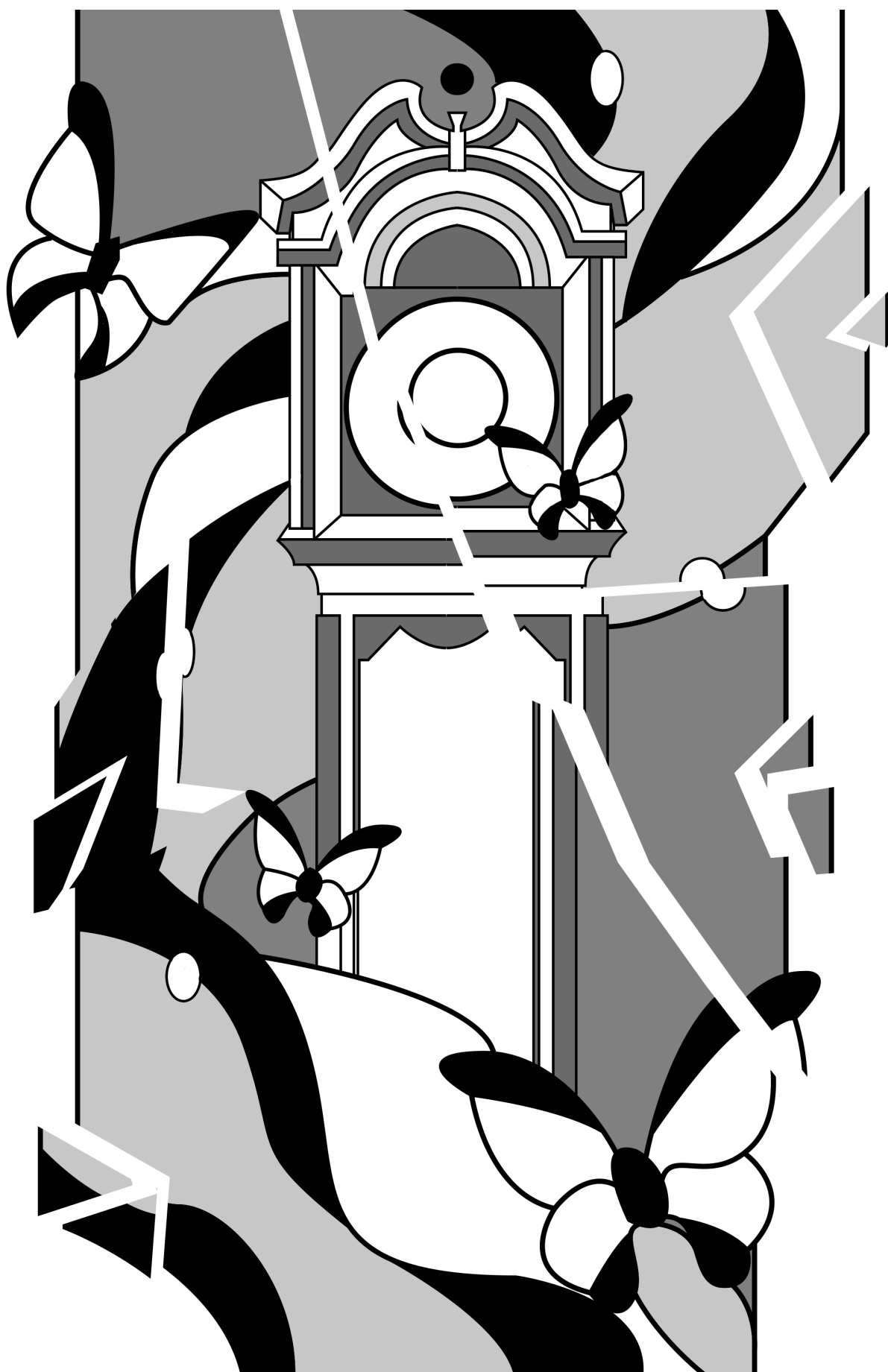
reason why the Rules require that psychopomps wear a Mask.)

Players are encouraged to determine minor details that set their psychopomps apart a bit more from each other. All psychopomps in your City may have butterfly wings but perhaps one of you has black wings. Another may have blue.

Psychopomps can be hurt by other creatures of the Wheel. They are only a little more resilient than the the Flock that they watch over. Mortals are perfectly capable of harming psychopomps when they've materialized in physical forms. Echoes and the Broken can injure psychopomps, and – yes – psychopomps are perfectly capable of hurting each other.

While psychopomps cannot die, they can temporarily dematerialize. Death Themselves has to resurrect them, and reform their Corpus. Suffice to say, the entire experience can be harrowing for the psychopomp in question.





They Lied About Death

This next section is where the Facilitator, the players, or the entire table determines Three Truths for their game of **Sundo**. These are, in essence, the hooks that you're going to build your game around. They can revolve around the Wheel, Death Itself, the nature of psychopomps, the City, the Rules, the Memento Moris, the Echoes, the role of memories in your game... anything goes.

Your table doesn't have to have Three Truths. One or two can do. You also don't need to feel restricted by having "just" Three. It all depends on the play experience you and your table wish for, and how long you would like your game of **Sundo** to last. One Truth, for example, may suffice for a single session of **Sundo**. Three may be best for a game that you'd like to stretch across several sessions.

The only requirement to consider in order to keep things interesting is that these Truths are hidden from the psychopomps at the beginning. They are dangerous Truths, ones that Death and the forces of the Wheel will punish the psychopomps for knowing. **Consider who or what knows these Truths as well.** The Death in your world might not even know them for Themselves.

We've given some examples of Truths that you can consider for your own games:

- Death secretly encourages the recovery of memories in psychopomps. It waits for the stewards to grow in strength – then steals the power they have accumulated for Itself.
- The "end" of a psychopomp is not their destruction. They "end" by becoming the new face of Death.
- Echoes are psychopomps who refuse to let go. They want you to join them.
- Memories are dangerous because all Ways are One Way. You'll be the End of Us All by refusing to let go.
- The Wheel is falling apart. This is why you are all beginning to remember what you should not.
- The City was never real in the first place.

And So Comes the Night

Every game of **Sundo** has a Countdown, which is a tracker that your Facilitator will construct after everyone has created their characters. This tracker advances forward, falls backward, or remains the same depending on actions taken by the table. To create the campaign's Countdown:

- ❖ Add two ticks on the tracker for every psychopomp in the krewe.
- ❖ Add two ticks on the tracker for every Truth determined by the players.

For example: if you had 5 psychopomps in play ($5 \times 2 = 10$), and Three Truths ($3 \times 2 = 6$), you'd have a Countdown Tracker with 32 Ticks. The more psychopomps and Truths there are, the longer your campaign ends up becoming. You can adjust this final number according to the expectations of your table, especially if you don't want a campaign to have too many sessions – or, conversely, if you'd like to play **Sundo** together for a while. You may, for example, wish to multiply the total number of ticks you came up with by two for an even longer game.

The Countdown is meant to serve as a story guide for the table, most especially your Facilitator. It reflects how the world, most especially Death Itself, is starting to react to the way that the psychopomps are changing. When the Countdown ends, the campaign must proceed to the Finale. At that point, the table will determine the sort of fate their krewe will face.

The Countdown Advances When...

- ❖ A Rule is broken. Mark one tick.
- ❖ A Keystone is formed. Mark one tick.
- ❖ A Truth is discovered. Mark one tick.
- ❖ The Psychopomp's actions threaten the City. Mark one tick.
- ❖ The Psychopomp's actions threaten mortals. Mark one tick.

Other triggers may also cause the Countdown to advance depending on how your GM – or your table as a whole – reads things in your campaign.

The Countdown Falls When...

- ❖ A soul is Sent along its Way. Mark one tick.
- ❖ One of the Broken is Reaped. Mark one tick.
- ❖ A Keystone is destroyed. Mark one tick.
- ❖ A Rule is defended at cost to the krewe. Mark one tick.

Other triggers may also cause the Countdown to fall depending on how your GM – or your table as a whole – reads things in your campaign.

The Countdown and Building the Tension of Unraveling Lies

The Countdown is both descriptive and prescriptive. It is prescriptive in the sense that the Facilitator is tracking the effect of the players' actions in a concrete, tangible way, on the assumption that after the last tick has been marked off, it is time for the players to move on to the final stages of play. It is descriptive in the sense that the Countdown can give everyone, especially the Facilitator, the signal that things are changing within the game world that they have created.

We assume that the closer your table is to the end of the Countdown, the more there are greater shifts in the City and its surroundings. Changes may have been subtle and near undetectable at first – days shortening out of season, adverse weather conditions becoming strangely harsher, a slight dip in crime within the Flock. As things progress, the changes could become impossible to ignore – daylight hours disappearing, constant calamities, pandemonium within the City. Anomalous events may also occur: an uptick in Broken Ones, eerie occurrences like the color draining out of the environment, the natural laws shifting or breaking.

You could make the changes manifest within the environment, within the Flock, within the Wheel, or a mix of all of that and then some. Get creative. The main goal is to establish a sense of foreboding, as the krewe's world cracks under the pressure of the psychopomps "threatening" the order of things

Of course, Death and other NPCs will respond to how things are changing. Given that the Countdown advancing is directly tied to breaking the Rules, those who consider themselves protectors of the Rules will try to deal with whatever threatens them,

whether it is because they believe it is the right thing to do or because they are acting out of self-preservation. It's entirely possible, though, that psychopomps among the player characters may share similar sentiments – a story hook that the table should definitely discuss among themselves.

How might a Finale play out in Sundo?

This is exactly what the word means: the Finale is the end of your table's campaign of Sundo, played out within a session (or several). All of the decisions that your psychopomps have made and the actions that they have taken because of them culminate in some dramatic, likely fatal moments as the world that their City is in responds to what they done.

How the Finale plays out is dependent on how your entire table or your Facilitator has built the elements of their Story. We imagine that a Finale could be where the krewe – armed with the Truth – confronts Death and challenges Their hold on them. It could also be where the krewe decides that they want to return to the "status quo", where they forget their past – thus preserving the so-called natural order of things.

Making a Psychopomp

Consider the following questions when you make a psychopomp in **Sundo**. We've arranged things to follow the flow of the character sheet at the end of this book.

What is the Name that Death gave you?

This is the name that your character goes by as a psychopomp. Psychopomps have no first name or last name. Any naming convention that suits the setting you've built will do. At this point, it may be good to consider your pronouns.

What was your True Name?

This is the name that your character had when they were alive and may eventually remember if they collect their Keystones. Any naming convention that suits the setting you've built will do. At this point, it may be good to consider your pronouns.

What is their Look?

What do you look like as a psychopomp? Remember: even with the otherworldly features that come with

being one of Death's, you're still the splitting image of your mortal self. You just don't know it yet.

Part of your Look is something that sets you apart from other psychopomps in the City. Maybe your Mask, for example, is gold while everyone else's is silver. Maybe your butterfly wings are blue, while one krewemate has white wings, and another has yellow.

What are your Quirks?

What are some of the things you do, say, or like as a psychopomp? This may or may not be like how you were when you were mortal.

What was your End?

Choose what kind of Rider you are out of the Four Ends. Also determine how you died in your previous life.

Who were you when you were mortal?

This is where you can go into your previous life. Write down as many details for yourself as you like. Consider what is different between your mortal self

and your current self, and consider what has actually stayed the same. This will help you when you create your Memento Mori and your Keystones. This will also help you with determining your Changes, and other story triggers for your game.

What is your Memento Mori?

This is an object, physical trait, habit, figure of speech or quirk that is a "carry over" from your mortal life. It has, as far as you know, always been a part of you. Check the section on Memento Mori if you want to learn more before you start conceptualizing this.

The Four Ends

Psychopomps in **Sundo** can be divided into four "types". As they don't remember that they were once mortal, they're unaware of this. They are similarly unaware of the fact that their former death gives them two things: **an affinity for the dying who are suffering from a similar fate as they, and frailties related to what the fragments of their own soul recalls, even if they themselves do not.** These frailties may prompt a player to take a token (or more) for their character.

When you create a psychopomp, decide what their End was. Take note of their affinity, and their frailties.

The Crimson Riders

Psychopomps reincarnated from mortals who died due to mortal injustice or violence: war, conflict, crime. **Their soul recalls the evil done upon them by those they should have been able to trust or perhaps love.**

The Crimson Riders take tokens when:

- ❖ They Send or Reap a soul they possess an affinity with. They take another Token if the circumstances of the death precisely match or greatly mirror their own death in their previous life.
- ❖ They roll a 10+ on the Moves "Reap a Soul" and "Do As Thou Wilt".
- ❖ They act in anger, bitterness, or vindictiveness.
- ❖ They act to right some sort of wrong on behalf of a krewé mate, in accordance with their duties, or in order to protect the Wheel.

The Viridian Riders

Psychopomps reincarnated from mortals who died due to natural causes, or forces of nature themselves: illness, old age, natural calamities. **Their soul recalls the strange ambivalence they faced as they found themselves succumbing to forces beyond their control.**

The Viridian Riders take tokens when:

- ❖ They Send or Reap a soul they possess an affinity with. They take another Token if the circumstances of the death precisely match or greatly mirror their own death in their previous life.
- ❖ They roll a 10+ on the Moves "Spread My Shadow" and "Unmask".
- ❖ They jeopardize themselves or their connections with others by acting aloof or callous.
- ❖ They act in defense of the Rules, the Wheel, their krewe, and Death Itself.

The Pale Riders

Psychopomps reincarnated from mortals who died due to neglect, or by their own hand. **Their soul recalls the deep, choking helplessness they felt over their situation – or the quiet resolve to find the Way for themselves.**

The Pale Riders take tokens when:

- ❖ They Send or Reap a soul they possess an affinity with. They take another Token if the circumstances of the death precisely match or greatly mirror their own death in their previous life.
- ❖ They roll a 10+ on the Moves "Ride" and "Reach Out".
- ❖ They act out of sadness or despair.
- ❖ They ease another's emotional burden by showing empathy and care.

The Gold Riders

Psychopomps reincarnated from mortals who died due to ill fortune, or completely by chance. **Their soul recalls the white hot flash of shock or suddenness they experienced before their End.**

The Gold Riders take tokens when:

- ❖ They Send or Reap a soul they possess an affinity with. They take another Token if the circumstances of the death precisely match or greatly mirror their own death in their previous life.
- ❖ They roll a 10+ on the Moves "Flight" and "Come to the Altar".
- ❖ They form a new Bond with Death or psychopomps from another krewe, or one of their preexisting bonds in these directions change.
- ❖ They stumble upon something related to the Truth.

A Final Note about the Four Ends

At the end of it all, these conditions are guides, not hard rules. Your table is welcome to change things up by adding or removing items to each list, or even create your own Ends that might suit the sort of world and City that you have built for your Story.



Remember that you will die.

A soul in Sundo is a sum of parts across all its previous life cycles. These parts remember even if the souls themselves do not. The residual energies from these buried memories resonate with each other and form a Memento Mori. These manifested facets of the psychopomp's old self follow them into their current existence as Death's Hands, resisting the cleansing energies of the turning of the Wheel, defying the Way, returning to the City with their oblivious owner. They lie within the psychopomp's hands or heart, silent and forgotten – that is, until contact with entities and experiences in the City unearth them from the depths of ignorance and apathy.

Memento Moris are things that reflect who the psychopomp was during their previous life – a cycle that they start the game not remembering.

Why Death would be so cruel as to have remnants of an existence lost to them attached to Their stewards is a mystery. Alternatively, the Memento Moris might exist due to the machinations of the Wheel, and even Death cannot prevent them from forming. The reasons could be something that your table will choose to explore during your Journey.

Memento Moris can be objects, like accessories that psychopomps wear or things they carry on

their person while they shepherd the City. Perhaps it's a necklace of heavy gold. Maybe it is a dagger that you use as a focal point for the duties you perform. It could be a simple clip in your psychopomp's hair, or a silver ring on one finger.

Memento Moris may also be a distinguishing physical characteristic: a peculiar scar, the way your hair's been styled, a distinct mole, eyes that stand out against all other psychopomps in the City. **It could be a habit, or a figure of speech that your psychopomp often uses:** you always steal away to read a book in one specific Library after a Sending, or you've a fondness for the phrase "When it rains, it really pours."

While Memento Moris are special, they can be harmed, erased, or destroyed. Their power comes in their initially unknown significance for the psychopomp, and the sleeping truths and memories layered within them. These memories afford Memento Moris no real protection. Memento Moris that are objects can, therefore, break. Peculiar physical characteristics or figures of speech that have carried over for the psychopomp can be changed or transformed in ways that the psychopomp may instinctively reject without truly understanding why. Habits or routines that are

throwbacks to the psychopomp's past can be interfered with, causing the psychopomp great pain. These events have the potential to cut deep – which, in turn, may rip the veil of not knowing from a psychopomp's eyes, bringing them closer to the truth of who they once were.

Each player must decide Five Keystones that are attached to this Memento Mori. A Keystone is an important memory of their previous life; it may be viewed as a cornerstone of their identity. Once they have been collected, these Keystones make up the highlights of the psychopomp's Story. These Stories are centered around a significant person or group, place, or event in their previous life. Keystones are formed when your psychopomp's tokens explode.

Here are some guidelines that players may wish to consider while they are conceptualizing the Memento Moris of their psychopomps. Facilitators are free to modify any of the information we've presented, especially if the world that their tables have conceptualized isn't really compatible with what we've put down.

Memento Moris that are objects...

- **Can get lost, albeit temporarily.** Psychopomps are attuned to their own Memento Mori's energy. Using Moves like "Psychometry" or "Spread My Shadow" can help a psychopomp locate their Memento Mori. The loss of the Memento Mori, however, will feel a bit like losing one's limb. Your Facilitator may consider having you roll at a disadvantage while you're compromised. Perhaps the loss of a Memento Mori may even merit a psychopomp receiving a token.
- **Can be damaged, broken, or even destroyed completely.** Fixing a Memento Mori requires expending a great amount of energy. On a mechanical level, you or a krewé mate will have to spend Tokens for it. A damaged or broken Memento Mori is as bad as the psychopomp suffering from an

energy themselves. A destroyed one is even worse. Your Facilitator may consider having you roll at a disadvantage while you're hurting. The damage, breaking, or destruction of a Memento Mori may even merit a psychopomp receiving a token.

Memento Moris that are distinguishing physical characteristics or a notable figure of speech...

- **Are peculiarities that even other psychopomps will find strange.** It can be written off, perhaps, as "flaws" in a guide's design or some sort of mystery of the Wheel, but they ultimately feel like something "mortal" present on something that is NOT mortal. As many other psychopomps seem to have these, it may yet be something that can be written off by your characters – up to a point, anyway.
- **May make a psychopomp recognizable to any mortals who knew them for who they were before.** It is, in essence, a walking story hook. Unmasking or otherwise revealing yourself to mortals, then, may be riskier if there is a distinguishing physical characteristic that can tie you to who you were.

Memento Moris that are habits or routines...

- **Consider how your psychopomp may feel if they are unable to go back to this habit or indulge in this routine for an extended period.** How will it make them feel? How will this affect them? Your Facilitator may consider having you roll at a disadvantage while you're compromised. Perhaps being barred in a lasting or permanent way from your Memento Mori may even merit a psychopomp receiving a token.
- **May be treated like a "sixth" Keystone.** You can, for example, build your five other Keystones around this one. It may also appear or be alluded to in the fragments of memories that you recover throughout the game.

Sample Memento Mori:

The Ring

"The ring is a simple, unobtrusive piece. Ciri has observed that she wears it, instinctively, on a different finger than the mortals she has seen with similar jewelry. She does not know why she can't bear to change it, though, or remove it completely."

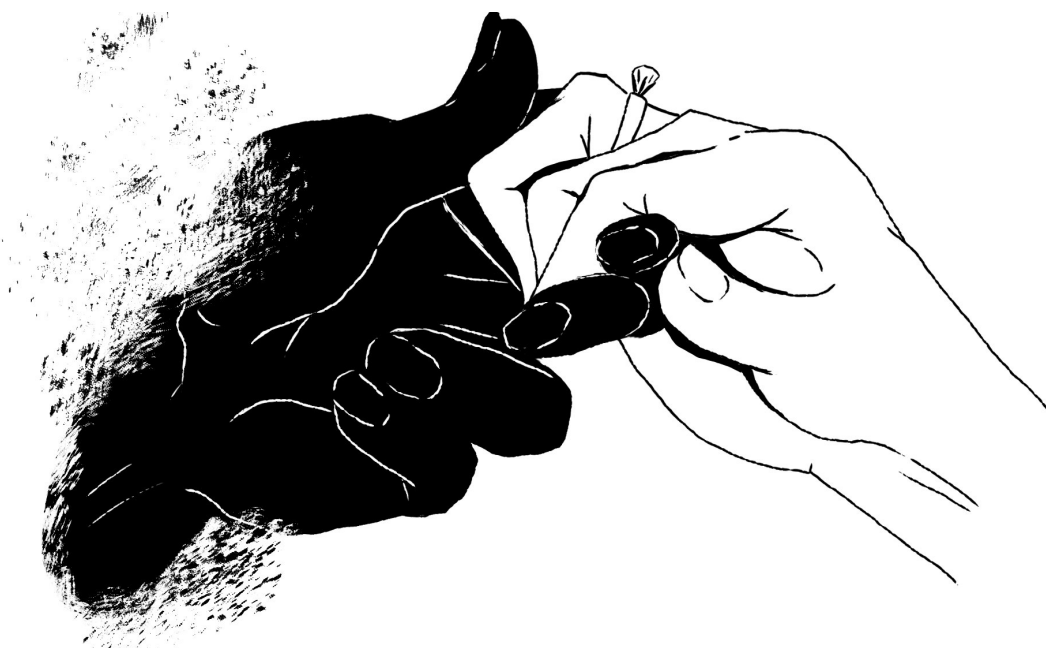
The Story: the ring matches the family heirloom from the mother of the fiancé she had in her previous life. It was their engagement ring. They were supposed to get married in secret (neither of their families approved of their union), but Ciri – or the woman she was before she became Ciri, the psychopomp – became terminally ill.

KEYSTONES:

1. The first time they met: huddled together by chance under the leaking roof of the same, isolated bus stop.
2. Eyes meeting over some shelves in a bookstore close to home. She gets coffee; she gets tea.
3. A year of courtship hidden from the harsh, judging eyes and wagging tongues of both their families. Don't wear the ring where it ought to be, but don't ever take it off.
4. The diagnosis. They try everything. Hope becomes hard, and then it runs out.
5. The warmth of those hands holding hers as it starts to grow dark, as it begins to get very, very cold.

Developing your Keystones defines your stakes in Sundo. Don't hesitate to ask your table for assistance here.

We've also provided some guidelines and suggestions on how to develop Keystones in the next section.



Creating Keystones

The intensely personal aspect of memories and identity mean that there can be no hard, fast rules for developing Keystones. In many ways, what you're doing when you put together these memories for your character is that you're writing out the story of a human life in five parts. What we've written out here are possible steps to take, not necessary ones. Overall, the content in this section is meant to guide players, not restrict them.

General Questions

❖ Return to the questions in the section

"Making a Psychopomp in Sundo". Is there anything from the details you've outlined about your previous life that leaps out at you? That could be a good starting point for your Keystone.

❖ **The form of your Memento Mori is meant to be symbolic.** One good way of framing your Memento Mori is to think of it as their identity embodied, or a core aspect of who you are. Step out of your psychopomp persona a moment, return to being a player, and consider your own life. If you could name one thing that makes you, you, what would it be? If you could name one thing or belief that means a lot to you, what is it?

❖ **The "limitation" of five Keystones means that there are entire swathes of a story unwritten or untold between each point.** It may help to write out the entirety of the piece of your character's life that you want to focus on – or, barring that, all the details you have in mind. That will likely help you pick the "most important" stuff afterward.

For Memento Moris that are objects

❖ **Is the object a personal possession of yours, or did it actually belong to someone important from your previous life?** Both provide interesting possibilities. If it was a personal possession of yours, return to the question on the things or thing that make you, you – and why. If it belonged to someone important from your previous life, why is it with you now?

❖ **Was your Memento Mori a gift?** People receive many gifts from those around them all throughout their life, with varying degrees of significance. People give gifts for varying reasons as well. There are times when the gifts we get mean a lot more to us than the giver could ever guess at. Conversely, there are times when gifts are given out of mere obligation, or have otherwise heavy feelings attached to what should have been freely given out of good faith.

❖ **Does this Memento Mori mark a significant event?** The sample of the Ring was a direct reference to the engagement of the psychopomp Ciri, and the fact that she never lived to marry the woman she loved the most. Perhaps a pair of baby boots could symbolize a child your psychopomp has left behind or lost at one point in her life. Maybe the dagger your psychopomp wields takes the shape of your father's pocketknife.

For Memento Moris
that are physical
characteristics or
figures of speech

❖ **Peculiar physical marks that we carry always have a story behind them.** A scar could mark an old injury, a surgery, a birth mark or mole that people used to always comment on, a particular style of wearing one's hair could have been something that your partner always loved.

❖ **If the City your table has built has ethnic disputes, you retaining the skin tone or features of your race as a mortal can already be loaded with enough psychic weight for it to be your Memento Mori.** The diasporic experience for many people of color, for example, leaves them vacillating between a sense of belonging and a sense of isolation – an experience that tends to define, who they are. Particularly traumatic or harrowing experiences of racism, especially if such incidents contributed to your death, can also be things to consider.

❖ **If you've chosen a figure of speech, is it something you used to say a lot, or was it something you picked up from someone important?** The things we tend to say a lot are much like distinct physical features in that there's always a story behind them. Sometimes, we are given the words that we use the most often. Other times, they are things we may have had to tell ourselves as a coping mechanism.

For Memento Moris
that are habits or
routines

❖ **Is it less about the routine in question, and more about the place that it leads you to?** And why does this place in the City matter to you? What used to happen there? How does the habit or routine in question reflect the particularly significant events or emotions that are tied to this place?

❖ **Did this habit or routine belong to your old self, someone who mattered to your old self, or to both you AND somebody you loved?** The process of reincarnation and the birth of a psychopomp involves the confluence of many energies. At times, other people who are close to our hearts live on in the stories we have of them, and in things that we pick up from them.



Bonds

Death's stewards never work alone. When a table of players come together for a game of **Sundo**, they assume that all their characters are known to each other. Death has also required them to work together for reasons that they may not know or understand.

This section contains the Bonds that players consider during character creation. **You don't have to fill out all the listed Bonds, but you must make sure that your psychopomp possesses at least one Bond with another psychopomp under "The Krewe".**

They also don't have to be the same Bond between the characters in question.

Each player must fill out "**The Krewe**" and "**Do Not Fear the Reaper**" sections on their own – although, you're always welcome to ask your tablemates or GM for suggestions. "The Krewe" represents the psychopomp's personal connections with the rest of the table. "Do Not Fear the Reaper" represents the psychopomp's personal connections with Death.

The table must fill out the "**In Their Shadow**" section together, perhaps with one player filling out one Bond each for the group. These Bonds represent the Krewe's relationship with Death and other krewes in the City as a group.

Communicate with each other and come up with fun and interesting things together. If there isn't something apt on any of the lists presented here, feel free to make your own.

The Krewe

_____ and I work well together. We both understand how important our Work is.

I don't approve of _____. They do not respect the Rules.

It is hard to be around _____. I feel like I let them down because of _____.

_____ makes me feel strange. My _____ around them. I don't understand why.

One time, I covered for _____ because _____. They owe me one.

Do Not Fear the Reaper

I am _____ to be a psychopomp because
_____.

My most significant encounter with Death is
_____.

The Rule I respect the most is _____
because _____.

The Rule I question the most is _____,
but I have not told anyone why.

Sometimes, when I am guiding souls along their Way,
I feel _____ because _____.

In Their Shadow

The area of the City our krewe handles is
_____. We like it here because
_____.

Mortals _____ us because _____.

Other krewes think we are _____. Perhaps it is
because _____.

We gelled together over this one time where
_____. Even with our differences, nothing
can shake our bond now.

Our krewe's biggest failing was
_____, yet Death has not punished us
for it.



Tokens

As the players of the psychopomps who are wrestling with memories of their previous life, you collect Tokens that are meant to reflect the building revelation of your nature. They also reflect that your psychopomps are going through actual changes as these fragments resonate within their soul, affecting everything they touch.

Depending on how they died in their previous life, psychopomps possess “unique” conditions that trigger the acquisition of tokens. On top of that, there are general circumstances that will prompt your GM to give you a token. We go into the general circumstances on the next page. Unique conditions that you can take note of are listed under **“The Four Ends”**.

The more tokens you have, the more powerful your psychopomp is. However, having five or more will reveal a Keystone, and will also Change your psychopomp permanently. Managing your Tokens very well by collecting and dispensing them as you need – or, perhaps, invite the Change, and see where it takes you.

Conversely, you can use tokens to destroy Keystones, and reject the incoming Change for yourself or for a psychopomp in your krewe. Not everyone is ready to face the Truth of things, most especially if it is the truth written into their own souls. Besides: who can blame anyone – even a psychopomp – for being afraid of the End?

You Take a Token When...

- ❖ When your Memento Mori is compromised. See the guidelines for this under “More on Memento Moris”.
- ❖ When, by the ruling of your GM, you have broken one of the Rules.
- ❖ When you are Sending or Reaping a soul whose death closely mirrors or exactly mirrors your own psychopomp's last death.
- ❖ When you form a new Bond, or when a pre-existing Bond changes.
- ❖ When you, as player, decide that an event or scene during the game has stirred something up within your psychopomp, jostling the memories sleeping within them.
- ❖ A Bond of theirs mirrors aspects of their previous life or is like one of their Keystones.
- ❖ Whenever your psychopomp dematerializes
- ❖ Whenever your psychopomp is resurrected by Death. The harrowing experience confers 2 Tokens on the get go.

With Tokens, you can...

- ❖ Dispense a token to add +1 to your roll. You can only dispense one token at a time.
- ❖ Dispense tokens to Subtract -1 to your roll. You can only dispense one token at a time.
- ❖ Change the individual pools of tokens you and the players of your character's krewe have. You can't make each other's tokens disappear, but you can, for example, opt to take somebody's token into your own pool, or they can take one of your tokens and put it in theirs.
- ❖ Repair a Memento Mori. Shifting its status takes 1 Token per level. If there is no single piece of the Memento Mori left, however, no amount of spending Tokens can bring the Memento Mori back.
- ❖ Destroy your own Keystone. This takes 4 Tokens. Any advancement that your character possessed is lost, and the Change you underwent disappears together with the memory.
- ❖ Destroy another psychopomp's Keystone. This takes 4 Tokens. Any advancement that the character possessed is lost, and the Change they underwent disappears together with the memory. When considering this move, however, make sure you have the full consent of the table.

Changes

As your psychopomp collects Keystones and draws ever closer to remembering who they really are, they mysteriously grow stronger as a shepherd/reaper under Death's command. It is almost as though they are less of who they supposed to be, and these "forbidden" memories complete them.

In addition to advancement, your psychopomp changes in a visible or tangible way, appearing or acting less like they did as a guide and more like they were when they were mortal.

The advancements listed below stack. They don't get replaced as your character collects more memories.

- ❖ **1 Keystone.** Choose one Move. Permanently add +1 to all your rolls for that Move. List down a Change that reveals more of who you once were.
- ❖ **2 Keystones.** You may add +1 to the roll of a krewe mate as long as you're within the vicinity. List down a Change that reveals more of who you once were.
- ❖ **3 Keystones.** Choose between the Shepherd Move Set and the Reaper Move Set. Permanently add +1 to all of your rolls for that set of Moves. Take a permanent -1 to all of your rolls for the other set of Moves. List down a Change that reveals more of who you once were.
- ❖ **4 Keystones.** A krewe mate of yours can make a roll at an Advantage as long as you're within the vicinity. List down a Change that reveals more of who you once were.
- ❖ **5 Keystones.** Your chosen Move Set now rolls at Advantage. List down a Change that reveals more of who you once were.

Player

Player Moves in **Sundo** have been divided into two types. **Shepherd** reflects the actions of a psychopomp that focuses on the actions of a psychopomp who is an impartial judge, embodying Death Itself as they deal with those who insist on ignoring that it is

A roll of 2-4 is always a Miss. Your Facilitator is free, at that point, to make a Move of their own. The usual option would be "The

Shepherd

FLIGHT

You spread your wings and take flight, moving speedily from one point to another. This Moves allow psychopomps to travel long distances, as normally they would only be able to move at the same speed as mortals do. It also lets them travel between worlds or go along the Way as they guide souls from the City.

5-7: You succeed, although by mortal eyes, you're not entirely invisible to them. They perceive Portents and know that an eerie presence is about. Find a way to hide yourself better or distract the mortals, or risk the Facilitator Move, "Piercing the Mask".

8-9: You blend perfectly into the space around you and move with alacrity. Add +1 to your roll if your next Move is "Avert Your Gaze" or "Leap of Faith".

10+: You succeed, but the waves of energy from your flight threaten the veil between mortal eyes and the invisible realm of the City. Choose one:

- **Reaching for your wings doesn't quite work.** You

are stuck in an in-between form for the day, visible to mortal eyes. The Facilitator may use "Pierce the Mask".

- **The raw power from you taking flight blows over an area of the City, doing a bit of damage.** The Facilitator may use "Turn the Hourglass".
- **The brush of your wings stirs up Echoes within the City.** The Facilitator may use "The Wheel Spins".

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

PSYCHOMETRY

You extend your senses, sifting through the energies around you, trying to catch echoes of the past and present through impressions, and lingering emotions. Describe how you do this and the sort of impressions you gravitate towards (Touch? Sound? Color?).

5-7: You're getting something, but you're not sure what. Your Facilitator will give you two truths, and one lie based on the impressions you've chosen.

8-9: You succeed. Ask your Facilitator one question. They will describe their answer to you using the impressions you've chosen.

10+: You extended too far. Choose one:

- **It is not this present nor the past of this area that you are getting.** You're peering into other memories and other emotions entirely. The Facilitator may use "Walk into the Garden".
- **There is too much of you in this ritual, manifesting the echoes of your energy as Portents for mortals in the vicinity.** The Facilitator may use "Pierce the Mask".
- **You've overloaded your own perceptions.** Everything in the City now possesses multiple layers of sensation to you, cutting and stinging by simply existing within the vicinity. It can manifest differently per psychopomp: perhaps for you it is synesthesia, or "simply" an overload". Another psychopomp or Death Themselves will have to help you re-center.

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

FUNERAL RITES

You push a dying mortal in subtle ways, influencing their environment – their surroundings, the mortals around them – in order to make them turn towards you and seek the Way for themselves. Describe your

plan. Know, though, that this Move can only be used if it is truly the soul's Time.

5-7: You don't succeed as much as you would have liked. A bit more of a push is needed, although it can no longer come from you – unless you wish to risk breaking the Rules. The Facilitator may also use the Move "Piercing the Mask".

8-9: What you've chosen to do is exactly what the soul needed to be ready. Gain +1 to your next Move if it is "Perform A Sending" or "Reap A Soul".

10+: Your methods do not quite suit the situation at hand, or you inadvertently push too hard. Choose one:

- **Whatever you thought would help really didn't. The soul resists the Way even more.** The Facilitator may use the Move "The Howling".
- **Whatever you thought would help has actually helped the "wrong" person.** A strange transference of power and the machinations of Fate has occurred, bringing someone connected to the soul you were attempting to guide closer to the Way. We note that this does not manifest, per se, as a desire for death. It can actually manifest as the new soul falling ill with a terminal disease – or getting into a freak accident. The Wheel has turned "properly", but Death has realized what has happened. The Facilitator may use the Move "Turn the Hourglass".
- **What you've chosen to do is exactly what the soul needed to be ready – but parts of it felt all too**

familiar to you. The Facilitator may use the Move "Walk into the Garden".

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

AVERT YOUR GAZE

Rather than put yourself in the line of fire in a situation – whether it is against a hostile Broken One, a brewing confrontation within your krewes, or there's an obstacle or obstruction that could harm you – you choose to defend yourself, or you're attempting evade the situation entirely, or you move to de-escalate things. This Move may also be used to intervene in the affairs of mortals. Be warned, though, that this is against the Rules.

5-7: You've avoided the danger at hand or managed to defend yourself, but you remain "marked". Work the details out with your Facilitator. For example: if this was a battle between you and a Broken One, perhaps it is even more invested in striking at you again. Conversely, if this was a brewing argument, your intervention (or lack thereof) has been noted by the parties at hand, and may change your Bonds with them in a negative way.

8-9: You successfully keep yourself out of the line of fire for now.

10+: You avoid danger to the detriment of those around you. Choose one:

- **The consequences – attention from the adversarial creature you're facing, the ire of your krewes, or so on – will transfer to another within your krewes.** Discuss this with your table.
- **The consequences will have a direct effect on a particular part of the City, or a group of people in it.** If this was a full-scale battle, perhaps the fell

power of the Broken One manages to destroy a block. Perhaps your decision to disengage rather than find a way to pull your arguing friends apart has escalated the situation, and their negative energies are manifesting in a way that has emotionally influenced the mortal Flock, even if the Flock cannot perceive them. The Facilitator may use the move "Turn the Hourglass".

○ **The consequences have an affect on your Memento Mori.** Perhaps the fell power of the Broken One manages to damage, break, or dislodge it. Perhaps the heated argument between your fellow psychopomps has awakened some of the residual sympathetic energies residing within it, leaving you full of emotions you do not understand or physically ill without explanation.

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

PERFORM A SENDING

It is Time. You take a willing soul by the hand and show them the Way. Know, though, that this Move can only be used if it is truly the soul's Time.

5-7: The lingering echoes of the soul you've sent off surround you, leaving you reeling. You know they will Return, as all things are part of the Wheel, but something is off. Describe these feelings to your table, and what you do about them. The Facilitator may use the Move "Walk into the Garden".

8-9: The lingering echoes of the soul you've sent off surround you, giving you power. Describe your feelings over this, and the kind of empowerment you are feeling. Gain +1 if your next Move is "By the River" or "Stealing the Sun".

10+: The power you poured into your Sending has spilled over. Choose One:

- **You guide the soul along the Way. However, the residual energies of your sending have unsettled the Flock, most especially those connected to the soul you've sent off.** The Facilitator may use the Move "Piercing the Mask".
- **You guide the soul along the Way. However, you've attracted the attention of some of the anomalies present in the City.** They must be dealt with as soon as possible. The Facilitator may use the Move "The Wheel Spins".
- **The soul believed that it was ready to meet its End, but facing the full reality of the fact that its Time has run out is making it resist your guidance** – and now the energies you have summoned are being siphoned by the soul, transforming it into something darker. The Facilitator may use the Move "The Howling".

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

HELPING HAND

You lend another psychopomp assistance. Perhaps you intercede on their behalf, or you're coming together with them to complete an important task.

5-7: You help well enough, although it comes at a cost to yourself. Your krewé mate gets +1 to their next roll. Speak to your Facilitator about whether the consequence affects you physically, or if it will affect your Memento Mori.

8-9: Things turn out wonderfully. Your krewé mate gets +1 to their roll. If this is between players, the players must describe how this plays out, and how it makes their characters feel, in addition to deciding whether it affects the Bonds between them or not. If this is between the player and an NPC, the Facilitator will decide if this affects the Bonds between them or not.

10+: You both achieve your goal, but there's a bit of a risk that they'll overshoot. The character you assisted gets an extra dice to their next roll. If they end up Going Too Far, they must blend two consequences on the list rather than selecting just one. If you were assisting an NPC: you will get an extra dice to your next roll. If you end up Going Too Far, you must blend two consequences on the list rather than selecting just one.

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

BY THE RIVER

You draw upon the reserves of power within you, channeling it into life energy that can be used to heal those around you – including one of the Flock. It is a difficult conversion to make, and may put yourself at risk. Have a care: laying your hand upon mortals cannot often be justified to Death.

5-7: You successfully gather enough energy to heal your chosen target. However, take 1 point of damage to your Corpus. You've inadvertently injured yourself.

8-9: You successfully gather enough energy to heal your chosen target.

10+: You successfully gathered enough energy to heal your chosen target, but there are some aftereffects. Choose one:

- **There are residual memories or emotions from your target that resonate with you in an unnerving faction.** The Facilitator may use the Move "Walk into the Garden".
- **The leftover resonance from the healing swirls around you, and your memento mori ends up taking the brunt of it.** Roll 1d6. On a 1-2, the Memento Mori is broken; on 3-4 it is damaged; on 5-6 it is lost.

○ **The residual healing energies in the air leave their mark upon that area of the City, disturbing the Flock.** The Facilitator may use the Move “Piercing the Mask”.

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move “Knocking on Heaven’s Door”.

exchange.

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move “Knocking on Heaven’s Door”.

REACH OUT

You attempt to emotionally connect to another krewe mate or NPC. Perhaps it is because they need it – or perhaps you are. Or maybe you both are. Remember: before electing to use this Move, coordinate with the player of the character you’re hoping to apply this to well. Consent is key.

5-7: You mean well and it shows, but it’s a little awkward. Work out what happened, and describe how this may or may not have changed things.

8-9: What you did or said was precisely what the other character needed. Work out what happened. Illustrate how this has changed things, and adjust any of your pre-existing Bonds that will get affected by this exchange.

10+: Things don’t go as planned. Choose one:

- **What you did or said was precisely what the other character did NOT need. At all.** Work out what happened and why it went horribly wrong.
- **Although things are better now between you and the other party, something in this situation has mirrored experiences from your mortal life.** The Facilitator may use the Move “Walk into the Garden”.
- **While things are better now between you and the other character, the shift in the dynamics between you has displeased a krewe mate of yours or an NPC.** If another member krewe mate was displeased, that player gets to decide how. All involved parties will have to adjust any of your pre-existing Bonds that will get affected by this



Reaper

RIDE

You step into the skin of a living creature, possessing them as though they were a ghost or spirit, occupying the spaces between their thoughts, seeing through their eyes. You cannot control what they do or where they go, but there may be some value in perceiving things as mortals do.

5-7: You succeed, although your chosen vessel can instinctively feel like something is "off", and that they are not alone. Pull away as soon as you can, or risk the Facilitator Move "Piercing the Mask".

8-9: You succeed and can remain within the vessel for one full day. You can only perceive what your vessel perceives, and cannot influence where they go, what they're feeling, or what they are thinking. Add +1 if you use the Move "Psychometry" while you are in your vessel.

10+: Your touch upon this soul is too powerful. Choose one:

- **Perhaps you were too forceful in your approach, for the vessel has rejected you.** The both of you are shaken. The Facilitator may use "Pierce the Mask".
- **You succeed, but the spiritual wires between you and your vessel have gotten tangled up.** Sometimes you can feel their emotions as though they are your own. Sometimes, they feel yours. The Facilitator may use "Walk into the Garden". Another psychopomp or Death Themselves will have to extricate you from the vessel.
- **You succeed, but this taste of your majesty has left the vessel with a longing for the Way, even if it is not yet their Time.** The Facilitator may use "Turn the Hourglass".

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

SPREAD MY SHADOW

You spread your will through the City, letting the cacophony of mortals reach your ears, seeking to connect with energies that are similar to yours. This Move can reveal Echoes and Broken Ones within the City, or their influence on the Flock.

5-7: There's strong resonance in several places within the City, but you're uncertain whether they are merely dying mortals or something far graver.

Your Facilitator will use "The Wheel Spins" and give you three options. Only one of them is important. Not getting to the "real" issue in time may have ramifications on the City. If this occurs, your Facilitator may use "Turn the Hourglass".

8-9: You know exactly where you must go, to mitigate any danger posed towards your City. Your Facilitator may use "The Wheel Spins".

10+: You've put too much of yourself into your scrying. Choose one:

- **You find the dark that is plaguing the Flock, all right,** but by connecting with them, they know where you and your krewe are – and they will be ready for you. All Moves related to handling your current adversaries will be rolled at -1 until the situation is handled.
- **Your influence leaves its mark upon the Flock of the City,** leaving many of them shaken, stirring up a dark within their souls. The Facilitator may use "Turn the Hourglass".
- **You've overloaded your own perceptions.** Everything dies a little every day, and the noise and smell of their decay burns through your mind.

Another psychopomp or Death Themselves will have to help you re-center.

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

UNMASK

You remove your Mask, revealing you for what you are in all your glory, for dying mortals cannot resist the siren pull of where they must go when they see it for what it truly is. Describe the comforting miracle or vision you wish to perform. Know, though, that this Move can only be used if it is truly the soul's Time.

5-7: You don't succeed as much as you would have liked. A bit more of a push is needed, although it can no longer come from you – unless you wish to risk breaking the Rules.

8-9: You succeed. The use of your power has been subtle and timely. Gain +1 to your next Move if it is "Perform A Sending" or "Reap A Soul". Death is willing to let your indiscretion slide.

10+: Your methods match the fearsome majesty of Death Themselves too much. Choose one:

○ **You enthrall the soul completely, but you went a bit too far with the miracle you've performed.**

Discuss with the Facilitator what you inadvertently revealed of yourself and your true nature to the City. The Facilitator may use the Move "Piercing the Mask."

○ **You were guided, in a way, by something deep within you to choose this particular miracle for the soul.** Parts of it felt all too familiar to you. The Facilitator may use the Move "Walk into the Garden".

○ **While you may have succeeded in reaping this soul, the amount of power you used has ended up attracting one of the dark anomalies in the City.**

You will have to deal with it immediately. The Facilitator can offer suggestions on whether it is Echoes or Broken Ones that come after the

psychopomps and the mortals in the area. They may also use the Move "The Howling".

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

LEAP OF FAITH

Rather than defending yourself against the danger at hand, evading the sticky situation, or moving to de-escalate things, you choose to rise to the occasion and face things head on. You strike back against the Broken One, or intervene in a hairy discussion between your krewes. This Move may also be used to intervene in the affairs of mortals. Be warned, though, that this is against the Rules.

5-7: Your attempt is not as effective as you would have hoped. Perhaps attack you attempted against the Broken One is a glancing one instead of a powerful strike, or the heated conversation you're now a part of isn't showing any signs of improvement or playing out in the way you're hoping it will yet.

8-9: You get what you want for now.

10+: Your actions are too much of something – too reckless, too careless, too powerful – or you're spot on, but the circumstances around you cause some sort of mishap to occur. Choose one:

○ **You end up doing too much damage, or destroying your target when you did not mean to.** The Facilitator may use the Move "The Wheel Spins", "Piercing the Mask", or "Turn the Hourglass" as is appropriate to what is happening in the Story right now.

○ **The consequences will have a direct effect on a particular part of the City, or a group of people in it.** If this was a full-scale battle, perhaps your attack hits not just your target, but the housing block full of mortals behind it. If this was a heated argument between your fellow psychopomps, perhaps your

intervention has manifested in a way that has piqued the preternatural instincts of mortals in the area, threatening to unravel the Veil between them and you. The Facilitator may use the move "Turn the Hourglass".

○ **Things escalate well beyond your control due to what you've chosen to do, and it is obvious that you're at fault.** Work the details out with your Facilitator. For example: if this was a battle between your krewe and some Broken Ones, the wrath of those anomalies is now focused solely on you. If this was a heated discussion between parties, your Bonds with them may change in a negative way.

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

REAP A SOUL

It is Time, even if they refuse to acknowledge it. You grasp at a soul and show them the Way. Have a care: this Move can be used even if it is not the soul's Time. If that occurs even if you do not mean to, it's a violation of the Rules.

5-7: You succeed, but the lingering energies foul up the area. They will hover around you for a day or more, affecting you or the powers you choose to wield as you serve as one of Death's stewards. Until another psychopomp or Death Themselves successfully heal you, suffer -1 to all of your rolls.

8-9: The lingering echoes of the soul you've sent off surround you, giving you power. Describe your feelings over this, and the kind of empowerment you are feeling. Gain +1 if your next Move is "Spread My Shadow" or "Unmask".

10+: The power you poured into your Reaping has spilled over. Choose one:

○ **The force of your Reaping has marked that soul in a way that will carry over until its next life.** Death is displeased. How do you feel about this? The

Facilitator may use the Move "Turn the Hourglass".

○ **The violence of the Reaping leaves you reeling.**

Perhaps there was something familiar in its resistance to you, or the soul's lingering feelings have resonated with you even if they should not. The Facilitator may use the Move "Walk into the Garden".

○ **The violence of the Reaping has traveled through the ties of fate between the soul you've taken and drawn another towards the Way, even if it was not supposed to be their Time.** The Wheel has turned "properly", but has left an anomaly in its wake. The Facilitator may use the Move "The Wheel Spins".

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

COME TO THE ALTAR

You invite Death to lend you some of Their strength. This may be in the form of Them lending you a bit of Their power, or Them speaking to you directly, offering you some perspective. Have a care: Death remembers each instance where Their own stewards seem over reliant upon Them.

5-7: Death responds, but the connection between you is turbulent. Gain +1 to your next action, but you are, for the day, full of odd, disturbing memories of a mortal life. The Facilitator may use the Move "Walk into the Garden".

8-9: Death responds. Your Facilitator will describe how Death assists you. Gain +1 to your next roll.

10+: You end up biting off more than you can chew. Choose one:

○ **What you are asking for from Death is too much, by Their assessment.** They are displeased with you. The Facilitator may use the Move "Build the Storm."

○ **You've opened yourself up to a bit too much of Death's power.** Gain an extra dice to your next roll. If you end up Going Too Far, you must blend two consequences on the list rather than selecting just one.

○ **Death's mark upon you has left you with a powerful shadow upon your soul, disturbing the equilibrium of your Flock.** The Facilitator may use the Move "Turn the Hourglass" or "The Wheel Spins".

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

STEALING THE SUN

You draw upon the energies around you, channeling it into life energy that can be used to heal those around you – including one of the Flock. It is a difficult conversion to make even if death energies are close at hand, and you may put yourself at risk by attempting this ritual. Have a care: laying your hand upon mortals cannot often be justified to Death.

5-7: You don't gather enough energy to heal your chosen target from your environment, and must give up a bit of your own to finish the job. Take 1 point of damage to your Corpus.

8-9: You successfully gathered enough energy to heal your chosen target.

10+: You successfully gathered enough energy to heal your chosen target, but there are some aftereffects. Choose one:

○ **You drew too much energy from your surroundings, attracting some of its anomalies.** The Facilitator may use the Move "The Wheel Spins".

○ **You pulled energy from sources that needed it to survive.** You may not have killed anyone, but you

have laid your hands upon them. The Facilitator may use the Move "Turn the Hourglass".

○ **You don't just draw energy from your surroundings, but emotions and memories that have shaken you to the core.** The Facilitator may use the Move "Walk into the Garden".

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".

DO AS YOU WILT

You force your will with another krewé mate or an NPC, because you believe they need it – or perhaps you're the one who needs to act out a little.

Remember: before electing to use this Move, coordinate with the player of the character you're hoping to apply this to well. Consent is key.

5-7: You do have a point, or your actions can somehow be justified even if the other character doesn't like it or approve. Work out what happened, and describe how this may or may not have changed things in the long run.

8-9: You get your way. Work out what happened. Illustrate how this has changed things, and adjust any of your pre-existing Bonds that will get affected by this exchange.

10+: Things don't go as planned. Choose one:

○ **What you did or said made things worse.** Work out what happened and why it went horribly wrong. Take 1 Token.

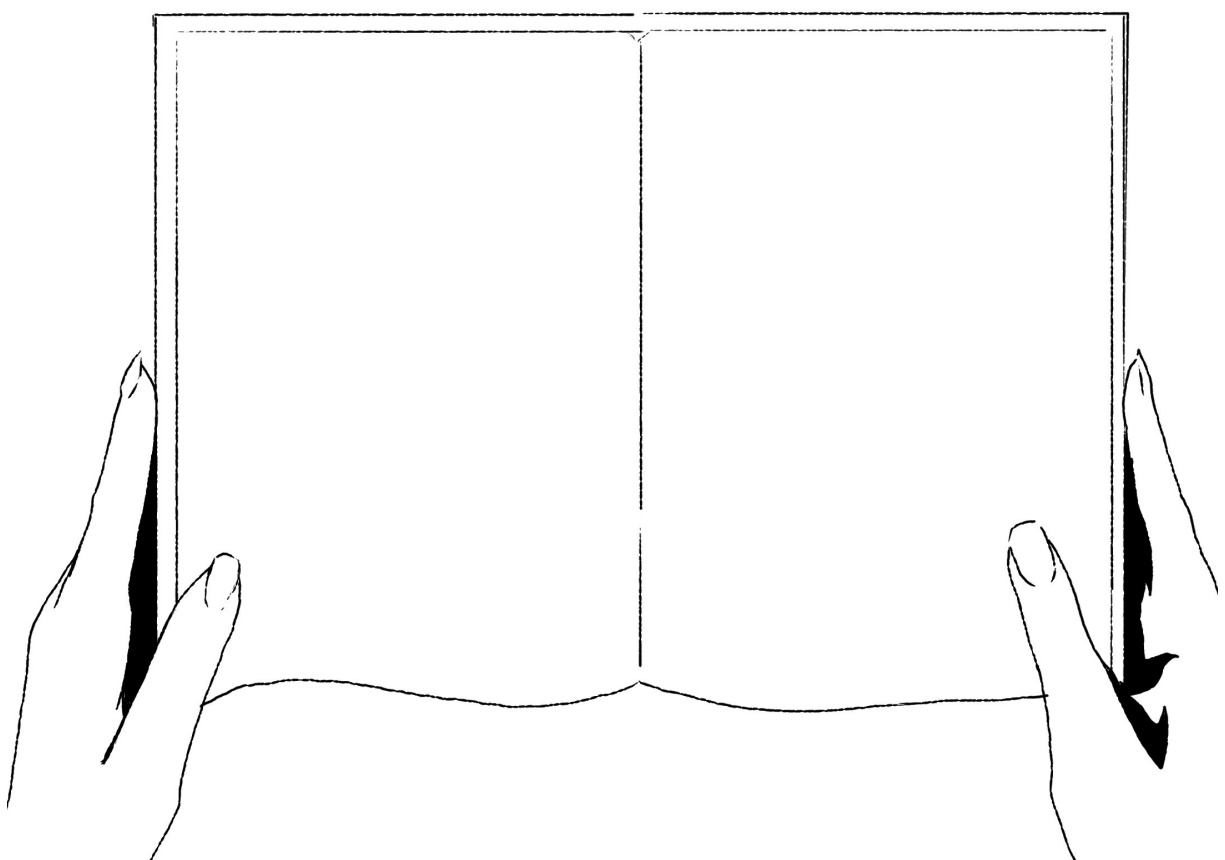
○ **You got your way, but something in this situation has mirrored experiences from your mortal life.** The Facilitator may use the Move "Walk into the Garden".

○ **What you've chosen to push for or how you chose to do it is something that displeases Death,**

or violates the Rules. The Facilitator may use the Move "Turn the Hourglass".

...Or you may take 1 Token and drop the result of this roll to a Strong Hit. Alternatively, the Facilitator may offer to use the Move "Knocking on Heaven's Door".





Facilitator Principles

The best tabletop roleplaying sessions are ones that treat the game as a respectful, compassionate conversation between loved ones or friends. Consider reading through some of the items we've put down here before you run sessions of **Sundo**.

SET THE STAGE FOR YOUR PLAYERS, DON'T UPSTAGE THEM.

Empowered players respond to events in the game all on their own – they simply need to be empowered to do so. Remember that it is about giving them the floor through describing, as vividly as possible, what is happening to their characters. Don't tell them how to feel. Let them decide that for themselves.

TREAT DEATH AND ITS REALITIES WITH DIGNITY.

While it is a fact that people die every day and that death in itself is simply unavoidable, this should not mean that we should be less empathetic since we can't do anything about it. Death is a topic that ought to be taken seriously. Portraying it together with what happens in the aftermath of the passing of a living creature should be tempered with empathy.

THIS SOUNDS IRONIC, BUT: BRING DEATH TO LIFE FOR YOUR PLAYERS.

Your table outlined the sort of NPC or force they wish Death to be. As Death is sort of the god figure in Sundo and stands at the center of your game, it's important to flesh out how Death is. Find ways to build upon the characteristics your group outlined.

THE CITY IS BOTH SETTING AND CHARACTER FOR YOUR GAME.

The City is as equally significant as Death is, especially since all the action in the campaign – including its finale – will take place within its bounds. Focus on the small things that identify the City for what it truly is. Talk about the sights, the smells, the way its denizens are, how its skyline is under different seasons, under different conditions. It is a character just like the psychopomps.

Facilitator Moves

Welcome the Dawn

The “start a session” Move of Sundo. This is the beginning of “the day” for the krewe. If it’s the first session, establish the City and the world that the psychopomps live in.

- ❖ Where does the krewe usually stay in between Sendings?
 - Where is it in the City? What are its surroundings like?
 - What details have your players provided about their “home”?
- ❖ Did anything significant happen to the krewe or any of its members before the start of play?
- ❖ Are there things in the Bonds between the krewemates that you feel may make a good launch-off point for your first session?

If it isn’t, pick up where everyone’s left off.

- ❖ What happened last session? How could these events effect the current session?
- ❖ Have any Bonds between players or between players and NPCs changed? How will these changes affect the current session?
- ❖ Has your Countdown advanced? How is this manifesting in the City?

The Wheel Spins

The introduction of new conflict into the Story – showing the psychopomps who or what they must attend to, as the Hands of Death. In essence, this is about presenting what needs to be shown the Way: the Dying, Echoes, or Broken Ones within the Flock. This move can also be toggled in response to the Player Move “Spread My Shadow”.

- ❖ Is the conflict a widespread event within the City, like a natural calamity or an act of terrorism on the populace? Or is it ultimately, in the wider picture, a “small” matter?
- ❖ How is this particular conflict tied to what your players have chosen to do so far?
- ❖ Does this conflict have the potential to reveal parts of a Truth to the krewe?

Piercing the Mask

Mortals in the City are not completely oblivious to the unseen powers of their world. **Piercing the Mask can be the Move that you can use to reflect building tension and possible consequences that come with Mortals or other entities Unmasking the psychopomps.**

Consider describing things using sensory information. Sight is an easy bet, especially with the Portents that your table established during the Creation process. Other alternatives, of course, would be scent (are there flowers that people in the City associate with their angels?) or tactile information (a mortal’s hair could suddenly stand on end in the presence of a psychopomp). Anything goes.

You don't immediately need to Unmask the psychopomps. Consider drawing things out. Maybe you can make use of your own Token system, with a cap of five tokens before a psychopomp is Unmasked. Alternatively, you could make use of a clock. Draw a circle, and decide between four, six, or eight segments depending on how you'd like to prolong things. Fill in a segment whenever something threatens to pierce a psychopomp's Mask. When the clock fills, the psychopomp has been Revealed against their will, which goes against the Rules.

Knocking on Heaven's Door

The Move that can serve as an alternative to toggling the Facilitator Move "The Tower Crumbles", when a Move Goes Too Far – or whenever you think things might be more interesting if the Players considered another angle. This Move was inspired by the Forged in the Dark concept of A Devil's Bargain. In essence, you as Facilitator offer an extremely appealing alternative at some sort of cost. The cost should always introduce new elements of the story – either the psychopomp's personal storyline, or the storyline of the krewes, or the Story itself – into play.

The consequences of Knocking can manifest immediately, or it can happen later down the line in the story. They also don't have to be related to the circumstances that caused the Bargain to happen in the first place. An example for Knocking on Heaven's Door could be something like, "All right, how about you succeed with that Move – but then, at one point, I'll bring in a Mortal who remembers you for who you are?" Encourage the rest of the table to offer suggestions for Knocking, and always let the player have final say. If the player himself wishes to add more detail to things, or has an alternative in mind... all the better, yes?

The Tower Crumbles

The Move that serves as a response to every instance of a Miss roll, or when players willingly choose to Miss on a Move of their choice. It may help to think of a 2-4 representing as a character's intent or action falling short of what they hoped to do. This is different from **Going Too Far**, in which the character overshoots or overdoes things.

Select one choice from the following list:

- **The Move simply fails.** Perhaps the psychopomp's power fizzles out, or whatever they are targeting is too strong or too quick. Maybe the psychopomp is starting to fall out of favor with Death, prompting Death to withdraw Their power from Their servant. Consider pulling this if it is early on in the Story, or if you wish to keep things light and without too much blowback on the table.
- **The Move's misfire or failure may have been caused by flashes of memory.** This can be useful as a Facilitator response to the Miss, especially if the situation at hand mirrors circumstances of the psychopomp's previous life. Of course, doing this will result in the psychopomp receiving a Token. You can consider using this in tandem with the Facilitator Move "Turn the Hourglass". Don't forget to have a conversation with the Player in question before offering this as a possibility.
- **The action causes some sort of missed opportunity for the entire krewes.** Perhaps the dying soul that the krewes was attempting to bargain with bolts. Maybe the Broken One they were fighting gets away. The psychopomp could also end up inadvertently harming herself rather badly, forcing her friends to pause and reconsider their options. Consider pulling this if you're already midway through the Story.
- **The consequences of the action effect the City.** Was it a tense showdown between the krewes and a powerful

Broken One in a crowded area – and did the psychopomp missing their shot mean destruction to the City, with casualties? Did the psychopomp's power going awry inadvertently Unmask them, and make their presence known to mortals who should never see them for what they are? Remember: things that effect the City advance the Countdown.

The Howling

Here are pointers to consider when actions from the krewe have turned an NPC hostile. This is the Sundo equivalent of combat. Adjust things according to how you and your players have built Echoes, Broken Ones, and other similar entities in your Story.

- **Try to plan out the entire combat scene and its goal with your players before you dive in.** Make sure that you're able to answer the following questions: What do you all wish to happen? What do you hope to achieve? How will this push the Story forward? From there, you can all decide what will occur without question and what can be changed according to how the roll of the dice play out (if any of you will roll any dice at all), and what can be changed according to what is said in character between the PCs and NPCs.
- **There's no formal initiative roster.** If you will have a combat scene that will involve some rolling, make sure that it is a "give and take". A character from the krewe acts, and your NPC responds, then someone else from the krewe acts, and your NPC responds again.
- **Facilitators do not need to roll for their NPCs.** How they manage to endanger or compromise the psychopomps all depends on how Player Moves go down at your table.
- **Use a progress clock whose segments are determined by your needs to determine how many "hit points" your NPC has.** Fill these segments out as the psychopomps "hurt" the NPC or manage to do actions that go towards resolving the conflict. Four segments count as easy, six as difficult, and eight as powerful.

During the Wake

The move that tracks the aftermath of a Reaping or Sending, especially after the use of "The Wheel Turns".

Here is where the Facilitator must answer the question "What happens to those who have been left behind?". This is also where the table will take stock of how their actions affected the situation on hand, or the City as a whole.

How you choose to present this should, as much as possible, involve player participation. The temptation to do outtakes similar to cinematic cutscenes can be very real, especially since you, as a Facilitator have your own stakes at the table that you're managing, and may have developed your own emotional attachments to the NPCs. If there's no conceivable and immediate way to show how things are in the City after the psychopomps have completed their duties that cannot involve the psychopomps themselves in some capacity, wait and see. Other opportunities for a more direct reveal may come up during play.

Bring the Night

The "end of session" move of Sundo. This is where you can give space to your psychopomps to interact with each other and explore how things are after the events of the in-game time covered by the session (i.e. the day, the week). Story hooks brought about by Moves like "During the Wake" and "Walk into the Garden" can be put front and center here.

Don't forget to have an OOC sit down with your players afterward! This is best conducted in person, but if you can't manage that, try to arrange for a chat session online. Many people talk about the importance of having a

session zero. In a way, building the habit of having semi-regular discussions on the many aspects of your game. How are your players doing as players? What would they like to see in the succeeding sessions? How were you as Facilitator?

Always remember that you and your players are human beings before they are participants in a narrative, and the best way to have fun is to make sure that people feel comfortable and safe. We've said this before, but the topics that naturally end up getting covered during play have the potential to be harrowing or heavy. It is also possible that you or any one of your players have had IRL experiences with the deaths of loved ones. These experiences must be approached with compassion and respect, if there is any healing to be had or a sense of safety and refuge to be built through play.

Walk into the Garden

The "total recall" move of Sundo, triggered when memories or experience relevant to the psychopomp's past life rise to the surface in some fashion, or Keystones are revealed by a psychopomp, or a Change occurs.

Remember to set the stage for your players. Describe, with as much vivid detail as you can, what their characters perceive as their soul recalls what their minds and hearts do not yet know.

Don't determine their feelings for them. Let them respond on their terms. Ask them questions, especially if you feel like they are struggling to articulate things – and don't pressure anybody to perform. People don't have to be "good" roleplayers in order to roleplay.

Build the Storm

The "fallout" from the Facilitator Move "Walk into the Garden". The tension and strangeness of characters realizing that not all is well within them or the City – the "wrongness" of no longer knowing who they may really be – is something that must be explored at the table. This is also where Facilitators should establish how the acts of self-actualization – or in some cases, the denial of personal truths and memories – are affecting the krewes.

This is yet another narrative, emotional, and performative space for your players to shine. Let your game be a conversation that you're picking up after what they have shared with you during "Walk into the Garden" and other similar Moves. Play upon sensory information.

This Move may also be used in tandem with "During the Wake" or "Bring the Night".

Turn the Hourglass

The advancement or fall of the Countdown in your game of Sundo, as the psychopomps behold the Truth or Truths of their game. Here is where the Facilitators must answer the question "How will Death, the Wheel, and other external forces respond to the psychopomps now?" The psychopomps are becoming disruptors of the established status quo. Any sort of disruptive element in any kind of environment – even in real life situations – always receives some sort of blowback.

Recall some of the points we raised during And So Comes the Night. We'll place them down here again for easy reference.

The Countdown is both descriptive and prescriptive. It is prescriptive in the sense that the Facilitator is tracking the effect of the players' actions in a concrete, tangible way, on the assumption that after the last tick has been marked off, it is time for the players to move on to the final stages of play. It is descriptive in the sense that the Countdown can give everyone, especially the Facilitator, the signal that things are changing within the game world that they have created.

We assume that the closer your table is to the end of the Countdown, the more there are greater shifts in the City and its surroundings. Changes may have been subtle and near undetectable at first – days shortening out of season, adverse weather conditions becoming strangely harsher, a slight dip in crime within the Flock. As things progress, the changes could become impossible to ignore – daylight hours disappearing, constant calamities, pandemonium within the City. Anomalous events may also occur: an uptick in Broken Ones, eerie occurrences like the color draining out of the environment, the natural laws shifting or breaking.

You could make the changes manifest within the environment, within the Flock, within the Wheel, or a mix of all of that and then some. Get creative. The main goal is to establish a sense of foreboding, as the krewe's world cracks under the pressure of the psychopomps "threatening" the order of things.

Of course, Death and other NPCs will respond to how things are changing. Given that the Countdown advancing is directly tied to breaking the Rules, those who consider themselves protectors of the Rules will try to deal with whatever threatens them, whether it is because they believe it is the right thing to do or because they are acting out of self-preservation. It's entirely possible, though, that psychopomps among the player characters may share similar sentiments – a story hook that the table should definitely discuss among themselves.

Draw the Curtains

The "end of game" move of Sundo. This brings your campaign to a close, where the table will explore the sort of end that the players will witness given all of the revealed Truths, the Countdown, and the personal decisions of the krewe.

Recall some of the points we raised during And So Comes the Night. We'll place them down here again for easy reference.

This is exactly what the word means: the Finale is the end of your table's campaign of Sundo, played out within a session (or several). All of the decisions that your psychopomps have made and the actions that they have taken because of them culminate in some dramatic, likely fatal moments as the world that their City is in responds to what they done.

How the Finale plays out is dependent on how your entire table or your Facilitator has built the elements of their Story. We imagine that a Finale could be where the krewe – armed with the Truth – confronts Death and challenges Their hold on them. It could also be where the krewe decides that they want to return to the "status quo", where they forget their past – thus preserving the so-called natural order of things.

Sundo

Remember that all things End. / Remember you were alive,
once.

We, Death' s Hands

We, Once Mortal

NAME:

TRUE NAME:

PRONOUNS:

PRONOUNS:

OUR END:

HOW WE DIED

What We See in the
Mirror

When We Walked the
City' s Streets

Write simple descriptors, write a small essay, draw. Anything goes.

Write simple descriptors, write a small essay, draw. Anything goes.

LOOK:

LOOK:

QUIRKS:

QUIRKS:

Bonds

THE KREWE

_____ and I work well together. We both understand how important our Work is.

I don't approve of _____. They do not respect the Rules

.

It is hard to be around _____. I feel like I let them down because of

_____.

_____ makes me feel strange. My _____ around them. I don't understand why.

One time, I covered for _____ because

_____. They owe me one.

DO NOT FEAR THE REAPER

I am _____ to be a psychopomp because

_____.

My most significant encounter with Death is

_____.

The Rule I respect the most is _____ because _____.

The Rule I question the most is _____, but I have not told anyone why.

Sometimes, when I am guiding souls along their Way, I feel _____ because _____

_____.

IN THEIR SHADOW

NOTES

The area of the City our krewe handles is
_____ We like it here because

Mortals _____ us because

_____.

Other krewes think we are _____
_____. Perhaps it is because

_____.

We gelled together over this one time where

_____. Even with our
differences, nothing can shake our bond now.

Our krewe's biggest failing was

_____ yet Death has
not punished us for it.

Our Memento Mori

Changes

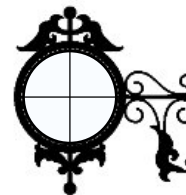
Encircle or underline the status that applies.

STATUS: WHOLE || DAMAGED || BROKEN || LOST

Write simple descriptors for your Memento Mori, or write a small essay, or draw. Anything goes.

CORPUS

Fill in a segment of the clock to the right every time you are hurt. Erase a segment whenever you heal. When the clock fills, you'll dematerialize. After you've been restored,



KEYSTONES UNLOCKED:



Choose one Move. Permanently add +1 to all your rolls for that Move. List down a Change that reveals more of who you once were.



You may add +1 to the roll of a krewe mate as long as you're within the vicinity. List down a Change that reveals more of who you once were.



Choose between the Shepherd Move Set and the Reaper Move Set. Permanently add +1 to all of your rolls for that set of Moves. Take a permanent -1 to all of your rolls for the other set of Moves. List down a Change that reveals more of who you once were.



A krewe mate of yours can make a roll at an Advantage as long as you're within the vicinity. List down a Change that reveals more of who you once were.



Your chosen Move Set now rolls at Advantage. List down a Change that reveals more of who you once were.

Who Am I?

Use this space to list down the Changes you've undergone. You may also opt to draw them. Or you could use this space for whatever you like.

The City

OUR CITY IS...

THE MORTALS IN IT ARE...

OUR KREWE IS...

More on Our City

The Flock

The Dying

The Echoes

The Broken

Who is Death?

NAME & PRONOUNS:

More Notes on Death

FORM:

MASK:

COUNTENANCE:

QUIRKS:

DOMAIN:

They Lied About Death

The Truths

The Countdown

The Luxton Technique

This safety tool is less one technique, but several. All of them are pointers that are geared towards providing a healthy, safe, and healing space in a game by articulating the traumatic experiences and triggers of the people at your table, then ensuring that the players are in 100% control of the narrative when it comes to these experiences.

A rough outline of the techniques has been listed below. For a lengthier explanation on the Luxton Technique, please refer to this post:

<http://briebeau.com/thoughty/2019/03/the-luxton-technique-by-p-h-lee/>

- An honest discussion of potential traumatic triggers prior to play, in a supportive environment, with the understanding that there is no possible way to identify or discuss every conceivable trigger or trauma, and with no social pressure to disclose particulars of individual trauma.
- When, in play, a player encounters triggering material, they can, if they choose, talk about that to the other players. When they do this, the other players listen.
- As part of talking about it – and possibly the only thing that they need say – the player is given absolute fiat power over that material, expressed as a want or a need. For instance “I’d like to play [character name] for this scene” or “I need this to have a happy ending” or “I want this character to not be hurt right now” or “I need this character to not get away with this” or “By the end of play, this should not be a secret” or “I need to stop play and get a drink of water” or “I don’t have a specific request, I just wanted you to know.”
- A player does not need to use their traumatic experience to justify any requests or demands. We just do it.
- A player does not need to be the one to speak first. We keep an eye on each other and we are watchful for people who seem withdrawn or unfocused or upset. If we are worried about someone, we ask.
- We play towards accommodating that player’s requests.

Lines & Veils

Lines are topics, ideas, and scenarios that players would prefer not to tackle at all during the course of their Journey. Veils are topics, ideas, and scenarios that players are uncomfortable with, and would prefer to obfuscate, time skip over, gloss over, or otherwise “throw a veil on”. Lines can become Veils, and Veils can become Lines at any point during the campaign.

Lines

Veils

Copyright and Other Important Notes

THIS IS THE OPEN BETA VERSION OF SUND0 - THE SECOND FLIGHT: WE, ONCE MORTAL. If you're reading this, then that means that you were able to get an exclusive copy of this before its public release, or it was given to you in the hopes that you could provide feedback. Either way, thank you for your interest, love, and support!

Everything here is subject to change. I would deeply appreciate feedback of all kinds - layout tips and critique, system questions, issues in the design, and so forth. Sundo is the first "major" RPG release that I have ever put together, and my first attempt at designing under the PtBA game engine. I'm keenly interested in improving this product in any way that I can. Please DM me with your feedback. The best way to reach me if we don't share contact details on Discord or email would be to DM me over Twitter.

SUND0 - THE SECOND FLIGHT: WE, ONCE MORTAL and **SUND0: THE FIRST FLIGHT** are copyrighted under the Creative Commons International License CC BY-SA 4.0 to me, **Pamela Punzalan**. Read more about the license here: <https://creativecommons.org/licenses/by-sa/4.0/>

The Powered by the Apocalypse game engine can be attributed to Meguey and Vincent Baker. I take absolutely no credit for its design principles and mechanics.

The art of SUND0 exclusively belongs to **Xrystina Marcos**. **We possess the right for the art to be attributed solely to SUND0 for purposes of design, layout, and promotions for a limited period of five (5) years, between 2019 and 2023.** After this period has lapsed, any third party interested in the art must contact Xrystina if they wish to use it in their own works.

If you wish to create a game inspired by Sundo, by all means: go right ahead. All I would like to ask for is that you credit my game as a source of inspiration, and let me know about it so that I can check your work out! I'd love to promote anything you do.

Follow the project page for **SUND0 - THE SECOND FLIGHT: WE, ONCE MORTAL** over on Itch.io: <https://thedovetailor.itch.io/sundo-the-2nd-flight>



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