

DRY
TODAY

Dungeon Bitches

A Game In Which Disaster Lesbians
Get Fucked Up In Dungeons

EMILY F. ALLEN
Game Design, Author and Photography

Sarah Carapace
Illustrations, Graphics, Calligraphy, Layout, Photography
and additional writing contributions

MXTRESS KHAN
Copy and Developmental Editing, layout assistance and Backer Calligraphy



Game inspiration includes:

Monsterhearts (by Avery Alder)
Darkest Dungeon (by Red Hook Games)
various oldschool hacks, in particular;
Best Left Buried (by Zach Cox) and
Corpathium (by Logan Knight).

The game's based on the mechanics first used
in *Apocalypse World*, by Meguey & Vincent Baker.

Fonts Used:

DB Chonk
DB Daphne Hand
Kenzi Writin
created by
Sarah Carapace

IM Fell Pica
The Fell Types are
digitally reproduced
by Igino Marini
www.iginomarini.com

This game is kinda packed with angry queer lefty stuff. It's a game about
queer women, and the way shared trauma brings us together.

If you're not on board with that, then this game isn't for you.

More specifically, the game's written *for* an audience of queer women; if you
aren't one of us, remember that you're a guest in this space and try to portray
things respectfully.

*"someone will remember us
I say
even in another time"*

Dedicated to Bella, who will be missed.

Table Of Contents

The Basics

Introduction: 6
Who Are Our Characters?: 6
Fair Warning: 7
How to Roleplay: 7
The Conversation Loop: 7
Dice Rolls: 7
Making Stuff Up: 8
Framing Scenes: 8
Character Stats: 10
Moves: 10
Sex Moves & Intimacy Moves: 11
Hurt: 12
NPCs & Hurt: 12
How Much Things Hurt: 12
Stuff That Might Hurt You: 12
Becoming Broken: 13
Suffering Damage: 13
Bonds: 15
Stuff You Can Spend A Bond On: 15
NPCs and Bonds: 15
Experience: 17
Default & Unique Moves 17

The Default Moves

The Queer Moves: 18
The Subtle Moves: 19
The Hard Moves: 20
The Soft Moves: 21

Playing Safely: 22

What To Expect: 23
First Principles: 24
Setting Expectations: 25
Taking Control: 26
Putting A Stop To Things: 27
Debriefing and Aftercare: 28

The First Session: 29

The Pitch: 29
Safety Discussions: 29
Making Bitches (intro): 29
Hacks & House Rules: 29
Setting Details: 29
Getting Into Action: 29
Making Bitches : 30
What's Your Deal?: 30
The Three Questions: 30
The Two Relationships: 30
Stats: 30
Picking Moves: 30
Final Steps: 31
Hacking Character Creation: 31

Character Deals

The Wounded Daughter: 32
The Lantern Girl: 34
The Amazon: 36
The Beast: 38
The Corpse Doll: 40
The Firebrand: 42
The Banshee: 44
The Runaway Nun: 46
The Witch: 48
The Disgraced Princess: 50
The Invisible Girl: 52
The Virgin Huntress: 54

Intimacy Moves: 56

Taking Intimacy Moves: 56
The Intimacy Moves: 57

Legendary Bitches: 58

Using Legendary Moves: 58
The Legendary Moves: 59

Homebrew Deals: 60

Custom Moves: 60

Tips For Players: 61

Player Agendas: 61
Fiction and Moves: 61
Metagaming: 61
Emergent Narratives: 61

Gameplay

Queer Content: 62
Transitioning in the Game: 65
Romance and Sexuality: 66
Downtime & Safe Places: 68
Violence: 70
Trauma Responses: 73
Exploring Dungeons: 74
Going Back To Town: 75
Logistics and Practicalities: 76
The Wounded Mother: 79
Hollow Men: 81

Being the Game Mistress: 82

GM Agendas: 83
Handling Moves: 83
Describing the Environment: 84
Using GM Responses: 84
Setup & Payoff: 84
The GM Responses: 85

Monsters: 86

Fights With Monsters: 86
Wandering Monsters: 86
Random Monsters: 87

Making A Dungeon: 89

Keeping It Vague: 89
Rolling Up The Dungeon: 89
Dungeon Zones: 90
Dungeon Powers: 90
Dungeon Aesthetics: 91
Dungeon Weirdness: 91
Who Built This Place? 91
Why Was This Place Built? 91
I Search The Room: 93
I Search The Body: 93
Dangers in the Dungeon: 93
Events in the Dungeon: 93

NPC Bitches: 94

Making a Town: 96

Random Towns: 96
Town Factions: 97
Town Quirks: 97
I Go Looking For Trouble: 98
I Go Looking For Fun: 98
Rumours In Town: 99
Significant Events In Town: 99

Afterword(s): 100

Bitch Sheet: 102

Rules Summary: 103

The Wall of Bitches and Honorary Bitches: 104

Index: 108

So, here we are. Half a mile underground, clambering over fallen statues and crumbling masonry. The three of us haven't seen sunlight in a few days.

Apparently, down these caves somewhere, there's a hidden shrine. An altar to the Wounded Mother, where the Daughters who tend to the place supposedly have the power to fix whatever's up with Yasamin's lungs. Poor bitch keeps coughing up black blood, and it's gettin' worse, so a shot at a cure's gotta be worth it, right?

Right.

Except right now, things are getting kinda fucky.

We're running outta candles fast, Machel's outta androfall, and Yasamin's got a cut down the side of her face from her fall against the cliff-face.

So, it's not great. Nobody wants to say it, but pretty soon, we're gonna have to call it and go back.

This far underground, the darkness is suffocating. Not merely an absence, but a thick, heavy presence. It crowds around your little light, trying to snuff it out, it weighs down on you. In the darkness, your other senses are sharpened. I can hear the drip of distant water, the other girls breathing slowly. I can smell old blood, rusty iron, stagnant water. and... Something else. Something right at the edge of perception, sharp and pungent. And then a moment after I smell it, I hear it. The gentle scrape as it slithers across the stone.

Fuck.

Whatever it is has got our scent. It's getting closer. And I'm saying something to the other two, but before I can blurt it out it's in the tunnel with us. Silhouetted in the dim, swaying light of Machel's lantern, an immense serpent, teeth dripping acrid-smelling venom, and its eyes...

Those eyes...

Blank green circles. You could drown in them just looking at them.

And I do.

My body freezes up as I stand, statue-still and mesmerised by the serpent, until- A sharp cry of "*Don't fucking LOOK at it!*" from Machel, and she snuffs out the light of her lamp, and we're plunged into darkness, and now I can't see those eyes suddenly my flesh softens once more, and I'm free.

However.

I hear it lunge forward, and in response pull out my knives, hoping to fight it by sound and smell. What happens next is a fucking mess. I'm hacking at the thing in the dark, I hear it lunge for Machel and her yelp of fear as she darts back from it.

I feel it thrashing around and then it hits something - somebody - and there's a sickening crunch. The sound of blood splattering onto the ground.

Yasamin grunts in pain somewhere on the floor, coughing up *something sticky*, and then I'm fucking ANGRY.

I rip at the hissing, flailing serpent until it falls still.

And we're there, in the darkness and silence as Machel fumbles with her matches until there's a flare of yellow fire in the blackness, and a flickering candle-flame illuminates the scene. Machel's hurt, but she'll live. Bruises and scrapes where she was knocked to the ground.

Yasamin, though... Oh.

Oh fuck.

She's slumped up against one wall, her dress slowly turning red as blood oozes from a huge gash in her stomach, choking up blood. She's very still, and very pale.

Machel responds before I do. A wail of "*Yaz, shit! You... Hold on, okay?*" And she darts over, distraught, tearing the hem off her shirt to bind Yasamin's wounds up. There's tears in her eyes that she's blinking back as best she can, trying to see what she's doing, and she's pleading. "*Not now... I fucking love you, Yas, we ain't letting you die yet. We're so close, you just gotta hold on. Imma fix this, I promise.*"

Maybe it's enough. Yasamin keeps breathing, at least, even if she's slipped out of consciousness. So, I haul her onto my back, and I can feel her feeble heartbeat, her hot blood seeping through my jacket. And I trudge on, hand in hand with Machel.

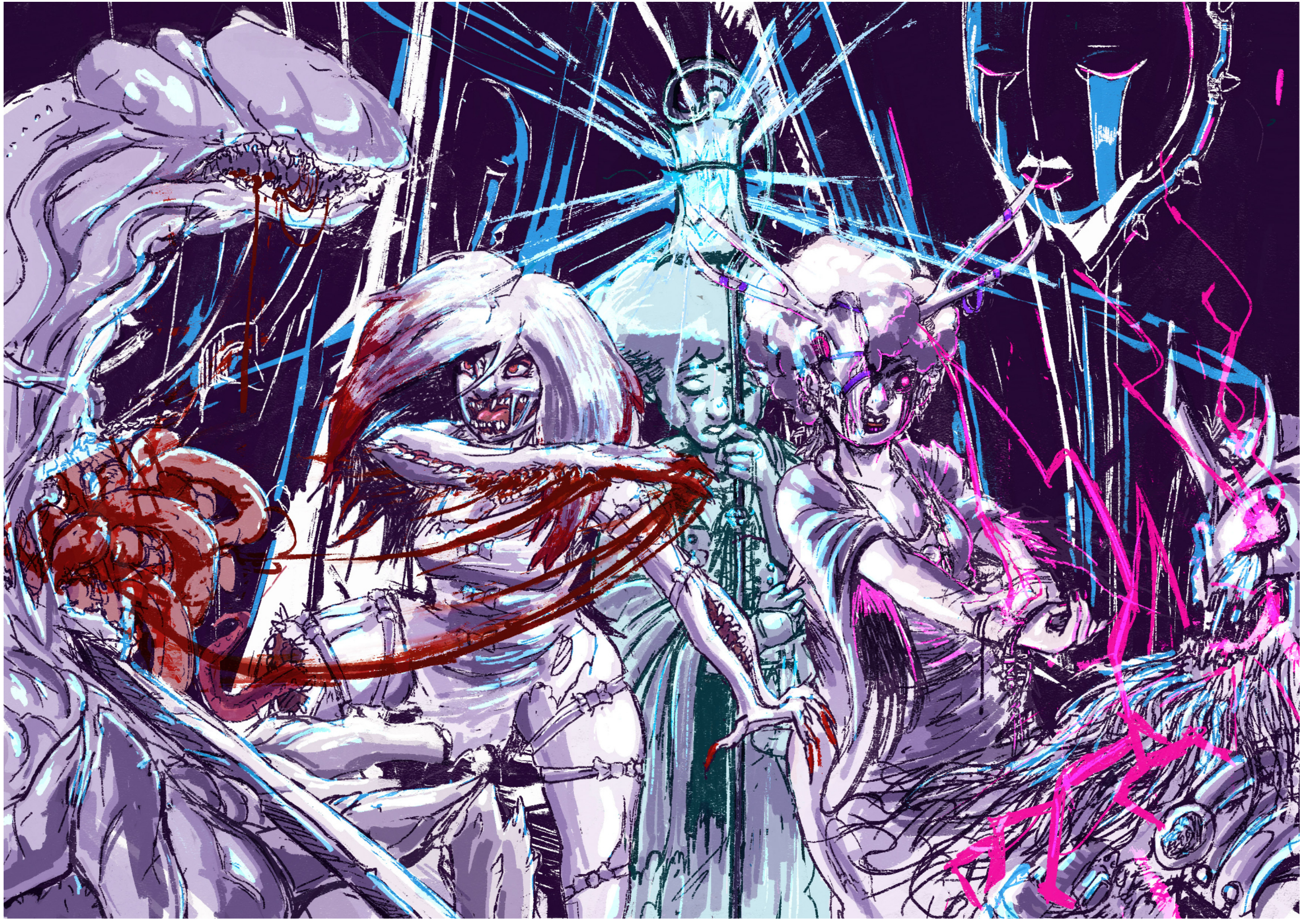
There's gotta be somewhere down here that can bring our Yaz back.

If we go deep enough, we'll find it. Won't we?

There has to be hope, doesn't there?

Even here...

...even for us.



Introduction

THIS IS A GAME WHEREIN DISASTER LESBIANS GET FUCKED UP IN DUNGEONS.

Here's the pitch:
A faux-medieval gritty fantasy setting with all your standard crap hetero-patriarchal assumptions. Political marriages, dowries, etc. etc.

not the best society to be a queer girl in.

Luckily, if the thought of getting married off and having to pretend like you're happy with that is too much for you, there are two options:

- *You can run away and join a nunnery.* This is slightly more socially acceptable, and much less likely to get you killed, but it will also result in living a life defined by limitations and restrictions.

- *You can run away, join a band of similar (heavily armed) bitches, and make a living as mercenaries, tomb-robbers and adventurers.* This is far less socially acceptable, and far more dangerous, but you might get rich, fall in love, and be able to wreak terrible vengeance on the society that wronged you.

Who Are Our Characters?

THIS MUCH IS TAKEN AS ASSUMED. YOUR PC IS A:

- QUEER
- WOMAN
- WITH NO PLACE IN POLITE SOCIETY.

All of these are absolute requirements, but the definition for them need not be defined in strict and binary ways.

You can be ace or bi or whatever so long as The Straights don't get it.

You're a woman if you or your fellow Dungeon Bitches say you are - or maybe you're not a woman, but also distinctly not a man.

And, if you had a place in polite society you wouldn't be exploring a some god-forsaken monster-infested hole in the ground, *would you now?*

Fair Warning

THIS ISN'T A NICE GAME, nor is it a particularly *safe* one. Compared to a lot of games on the market, it's nasty, sexual, raw and messy.

I drew on a lot of real-world unpleasantness making it.

If you're gonna play it, you might encounter *graphic sexual content, trauma, bigotry and abuse, body horror, heartbreak, and pain.*

This is stuff that can really mess up somebody's day if they're exposed to it unprepared.

If you go into the game without proper safety tools, you're frankly fucking irresponsible. That stuff's important in standard RPGs, and doubly so in something deliberately leaning into graphic, difficult topics.

There's more thoughts and guides on [pages 22 - 28](#), but for now it's sufficient to say that fostering a culture of communication and consent at the table is vital.

How To Roleplay

One player acts as the GM (*abbreviation for Game Mistress*), an adjudicator and facilitator for the game. Everybody else picks a character to play (*a player character, or PC*). Players control their PC and things to do with them, the GM controls everything else. Characters controlled by the GM are called NPCs (*short for 'non-player characters'*).

The Conversation Loop

AT ITS HEART, THE GAME CONSISTS OF A BACK-AND-FORTH BETWEEN THE PLAYERS AND THE GAME MISTRESS.

Here's how it works:

- GM describes the situation that the player characters are in.
- Players decide how they want their characters to respond.
- GM describes the results of the PC's actions.
- The conversation loops back to the first stage. It's that simple.

Of course, this back-and-forth need not always be between a player and the GM. It could equally be between two players, working off of each others' input. One player says what her Bitch does, and another says how her own Bitch responds. The conversation can bounce back and forth between different players and the GM.

Keep things fluid and natural, and give everybody a chance to bring their ideas to the fore.

Dice Rolls

Sometimes an event or action has enough tension to it that it's more interesting to throw what happens to the mercy of the dice. In this game, that happens when an event or action triggers a *move* - a codified dice roll for that event or action with specific outcomes.

Here's how that works:

- The Mistress describes the situation that the player characters are in.
- Players decide how they want their characters to respond.
- A move is triggered! Any relevant mechanics are brought up, and the dice are rolled.
- The dice roll is interpreted, the complications and consequences determined, and the GM describes the results.
- The conversation loops back to the first stage.

And that's how you play.

Making Stuff UP

So, on the previous page I just said that the GM controls the external world, but that's not quite true. While the GM calls the shots there, and generally decides what NPCs do, everybody gets an input into deciding how the world works and how the Bitches are linked into it.

In practice, the game assumes that players will get about the same input into deciding how stuff works as the Game Mistress. A player absolutely should be able to make her own call on which NPCs their Bitch is already familiar with, how things related to her Deal work, and what their Bitch would know about the world. Likewise, they should be able to make suggestions about the wider setting, suggest what NPCs might be involved, that sort of thing.

You're imagining a fictional world together. Collaborate. Share input, take ideas from everybody. Create something richer and more complex than what any one participant would have come up with by herself.

There might be situations where one player takes on the GM's role for a bit. Perhaps other Bitches are interacting with stuff from hir characters backstory, so ze takes over narration for that interaction, 'cos it's hir area of expertise.

Hell, you don't *need* a single permanent GM at all; in one play-test, everybody had a PC, and different players stepped into the GM role at different times, as the situation required. You don't need to worry about keeping a strict hierarchy with a single designated GM in control;

you're a GM for as long as you're doing GM things.

Framing Scenes

You can roughly divide the game up into scenes, each of them a distinct chunk of narrative in which one particular thing is happening.

Not everything that happens needs to happen 'on screen' in a scene. For more mundane, less interesting events (navigating from place-to-place, for example) it's fine to assume that it happens between scenes with no complications.

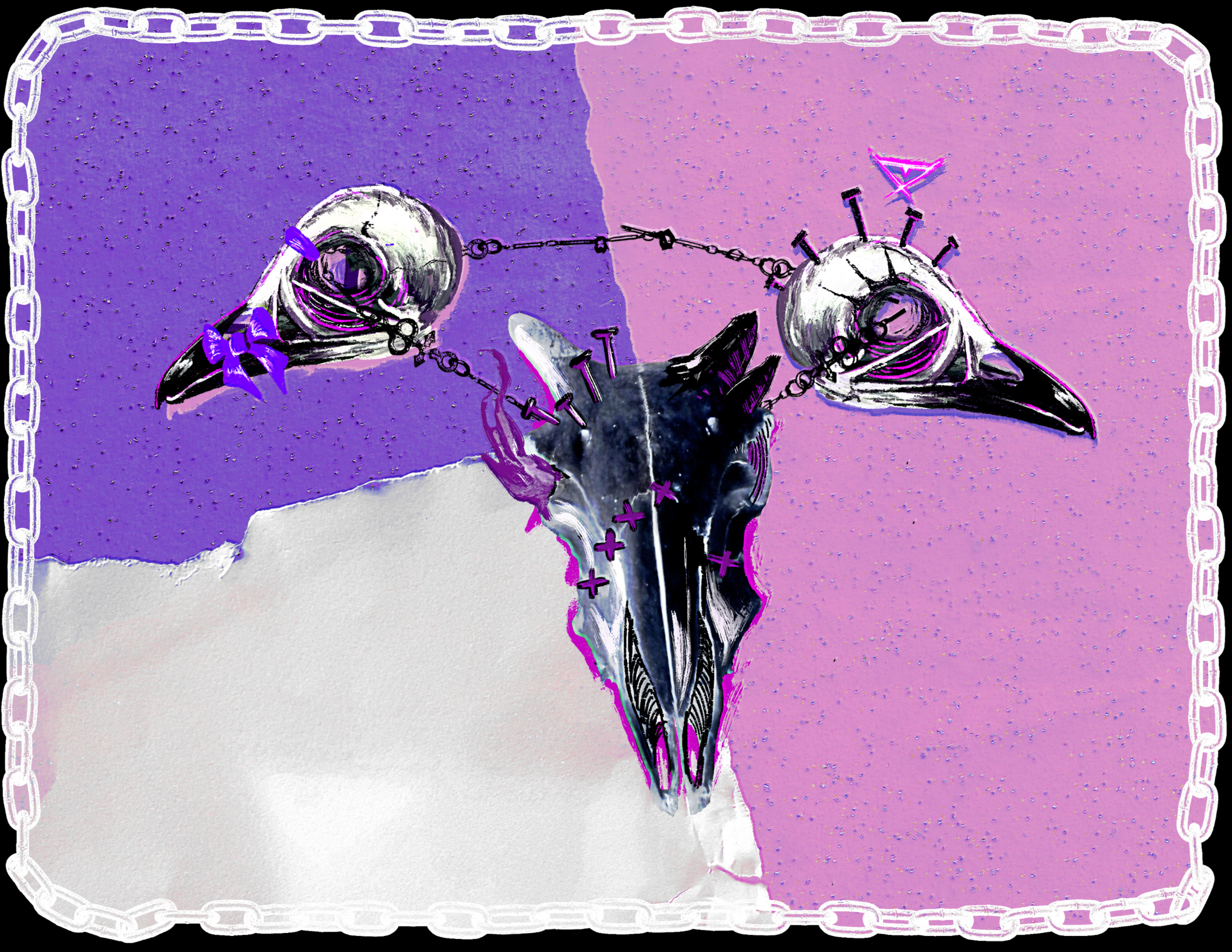
Focus the scenes you actually play on situations that are complicated, dangerous, emotionally charged or otherwise interesting.

It should be clear when a scene ends and the next begins. Between yourselves, work out where that next scene takes place, who's involved, what's going on, all that stuff. Work out which characters and plot threads have not been in the spotlight for a while, and focus on them. You don't need to have all the Bitches present for every scene; some scenes can serve to give one or a few Bitches some time in the spotlight.

Most scenes should have the outcome be in doubt. Put the Bitches in a situation where they're spurred to act in some way. This might be physical danger - from subterranean monsters or human authority figures - or it could be an emotional matter, such as fear, romantic tension or trauma. The source of the tension might be external, or it might be a result of what's going on in various Bitches' heads.

When in doubt, the various tables on [pages 90-99](#) give you some useful hooks for scenes. Pick a table, and either roll up a random hook or select one that feels appropriate. Whatever the case, give the scene some interesting hooks and then sit back to see what happens.

When the scene begins, start by describing what's going on and the general vibe, and have the players involved explain how and why their Bitches came to be in this situation. From there, the back-and-forth of the conversation will propel things forward.





Character Moves and Stats

YOU HAVE FOUR STATS, RATED FROM -3 TO +3. THEY ARE:

- **HARD:** your ability to do harm, act violently, and cope with hurt.
- **SOFT:** your ability to behave sensitively, perceive subtleties, nurture, and heal.
- **SUBTLE:** your ability to avoid notice, deceive or manipulate others, and steal things.
- **QUEER:** your ability to seduce your fellow dungeon bitches, interact with and understand weird things, and otherwise break social norms.

When the conversation triggers a given move, roll 2D6 and add the relevant stat. If no moves are triggered, no dice are rolled.

A 6 or less is a fail, 7-9 is a success, 10+ an overwhelming success.

It's super easy.

Sometimes it will happen that the group as a whole will trigger a move (*such as when everybody gets pulled into a fight or must hide from something*). In this case, the players nominate the PC who is taking the lead, and that player makes the roll and takes the consequences.

Sometimes extra factors come into play. A character might have a special ability giving them bonuses to the roll, or they might be able to spend Bonds to get bonuses (*Bonds are explained in a couple of pages' time*). Where you have a choice to increase the roll, such as by spending Bonds, you can do this after seeing the result of the roll.

It might happen that in response to one move getting resolved, another move gets triggered. That's a good sign; the game is going according to plan when it's a mess of moves triggering other moves in a torrent of exponential fuckery.

A MOVE ONLY TRIGGERS IF IT MAKES SENSE IN THE FICTION TO DO SO.

If you want to trigger a move, you have to actually do the thing in the game world, first.

On top of this, **IF THERE'S NO WAY THE MOVE COULD SUCCEED, IT DOESN'T TRIGGER;** moves only get triggered when it makes sense they might work.

A move only triggers if it's a move that your character has access to. There's a list of default moves every PC gets, and then depending on the Deal you picked for your PC you'll have a couple unique to that PC.

Sex Moves + Intimacy Moves

We're playing as disaster-lesbians trapped in a horrible situation, so they're probably gonna fuck eventually.

What counts as fucking is up to you - it counts if you think it should.

When a Bitch fucks, each Deal has a sex move that triggers automatically.

If multiple Bitches are fucking, all the sex moves trigger.

Take a moment to work out how they interact, what they mean in the fiction; the result should be nicely emotionally tangled and messy.

Sex moves show who a character is in some of her most vulnerable and intense moments. Play up their dramatic potential.

Not every Bitch fucks, however, for a variety of reasons. In these cases, a Bitch might instead have an Intimacy Move, which triggers in moments of intense emotional connection.

While Sex Moves are presented as the default option for all the Deals except one, any Bitch can swap her Sex move out for an Intimacy Move, and vice versa. Intimacy Moves get some more detail on [pages 56-57](#).



HURT

When a PC is harmed - physically or mentally - she accumulates points of Hurt. Normally one point at a time, but often more.

You can have up to four points of Hurt and survive: when you have all four, you're at BREAKING POINT; you're right on the edge of your limits, anything more is gonna be too much, and the pain is almost overwhelming you.

Hurt tracks how much pain (physical or emotional) you're in right now, and how close it is to overwhelming you. It's about the immediate distress you're in.

If you take a fifth point of Hurt, you're BROKEN. The pain is too much and you can't fucking cope anymore. You're helpless, and if your friends don't get you to safety, it's probably game over for you.

NPCs and Hurt

NPCs don't track Hurt. If the PCs try to hurt them, then a successful Lash Out move means the NPC is as injured as the PC wants them to be. They break and die when it's narratively appropriate.

As a general rule, an NPC who takes 1 hurt is in discomfort but largely able to cope, 2-3 means they're pretty fucked up, 4 means they're at breaking point, and 5 takes them out of action entirely.

However, this is a rough abstraction; when Lashed Out against, an NPC is as hurt as their attacker wants them to be.

How Much Things Hurt

By and large, most stuff will only do one Hurt.

As a good rule of thumb, over 50% of stuff that does Hurt should be doing only one Hurt, representing the slings and arrows of life being crap. Two hurt is for when it's bad. It's a sword rather than a fist, or a major emotional upset. Three Hurt is the normal limit of how bad shit will get. Three hurt is *severe*, and represents the worst sorts of pain.

Four or five Hurt is kinda too much; if somebody's taking 4 or 5 hurt, then there's a pretty good chance it'll instantly KO her. I've never done this much hurt to a PC in one of my games, just because it's so over-the-top. But, I guess, if you really want to ramp up the lethality, this much Hurt might come into play.

A lot of the time, how much Hurt something is worth is going to be subjective. What's badly traumatising to one PC might be merely mildly upsetting to another. It's often smart - particularly with emotional rather than physical hurt - to ask the player how much Hurt *she* thinks it's gonna be, and go with that.

Stuff That Might Hurt You

- Not getting a proper night's comfortable sleep.
- Being exposed to freezing cold or dangerous heat.
- Not getting enough food or water.
- Drowning (AKA *too much* water).
- Being stabbed.
- Getting your Heart Broken.
- Exposure to awful body-horror.
- Awful body-horror being done to you.
- Meeting people from your past who *hurt* you.
- Having to pretend to be somebody you're not.
- Finding the corpse of somebody you loved.
- Falling from great heights.
- Eating unsafe food.
- Monsters trying to eat you.
- Witnessing abuse.
- Booby-traps.
- Town guards kicking the shit out of you.
- Being on fire.
- Poison.

Becoming Broken

If you would take a fifth point of Hurt, you're BROKEN. The pain is too much to cope with, and you shut down.

While broken, you're helpless, unable to act of your own volition, unable to see past the pain to interact with your surroundings. If anything tries to hurt you, and none of your companions stop it, you *just fucking die*.

While broken, you're totally reliant on your companions; left by yourself, you'll lie down in the dark and wait for the end.

If your companions get you somewhere safe, and take some time tending to your physical and emotional wounds, you can recover from being Broken.

This is often a slow and difficult process, but doesn't require rolls; merely receiving sustained nurturing attention is enough to pull you back to yourself. You lose all your accumulated Hurt, and replace it with a point of DAMAGE.

Suffering Damage

DAMAGE tracks the long-term effects of trauma on you. Every time you're Broken and recover, you take a point of Damage. Each point of Damage is some pain that won't ever leave, a constant reminder of the nasty shit you've been through.

For each point of Damage you've got, you should work out a concrete symptom it's inflicted on you. Maybe a lost limb, missing memory, compulsion, disfiguring scar, phobia. It's a permanent reminder of what went wrong.

The more Damage you accumulate, the closer you're pushed to being totally destroyed by it. One point is a serious problem, two points mean you're on the verge of destruction.

If you get a third point of Damage, that's it, game over. You can't go on. Maybe you die, maybe your mind shatters, unable to cope with the pain. Maybe you simply give up and return to your fate in polite society.

Work out a fitting end to your story.

Sometimes you'll encounter monsters with the faces of your former companions that accumulated too much Damage and just couldn't continue. Often this will be in the dungeon, but just as often it'll be when you return to town.



Bonds

A big factor of being a Dungeon Bitch is the way you'll end up trauma-bonding with your companions.

Horrible shit happens to you, and you survive together, and that brings you closer.

That emotional connection is a strength. Often, the most important strength a Dungeon Bitch has. A team pulling together can use their bonds with one another to deal with horrible shit that would kill them individually. On the flipside, if it all goes tits-up, those bonds can get turned against one another, used as ammunition as the clique self-destructs.

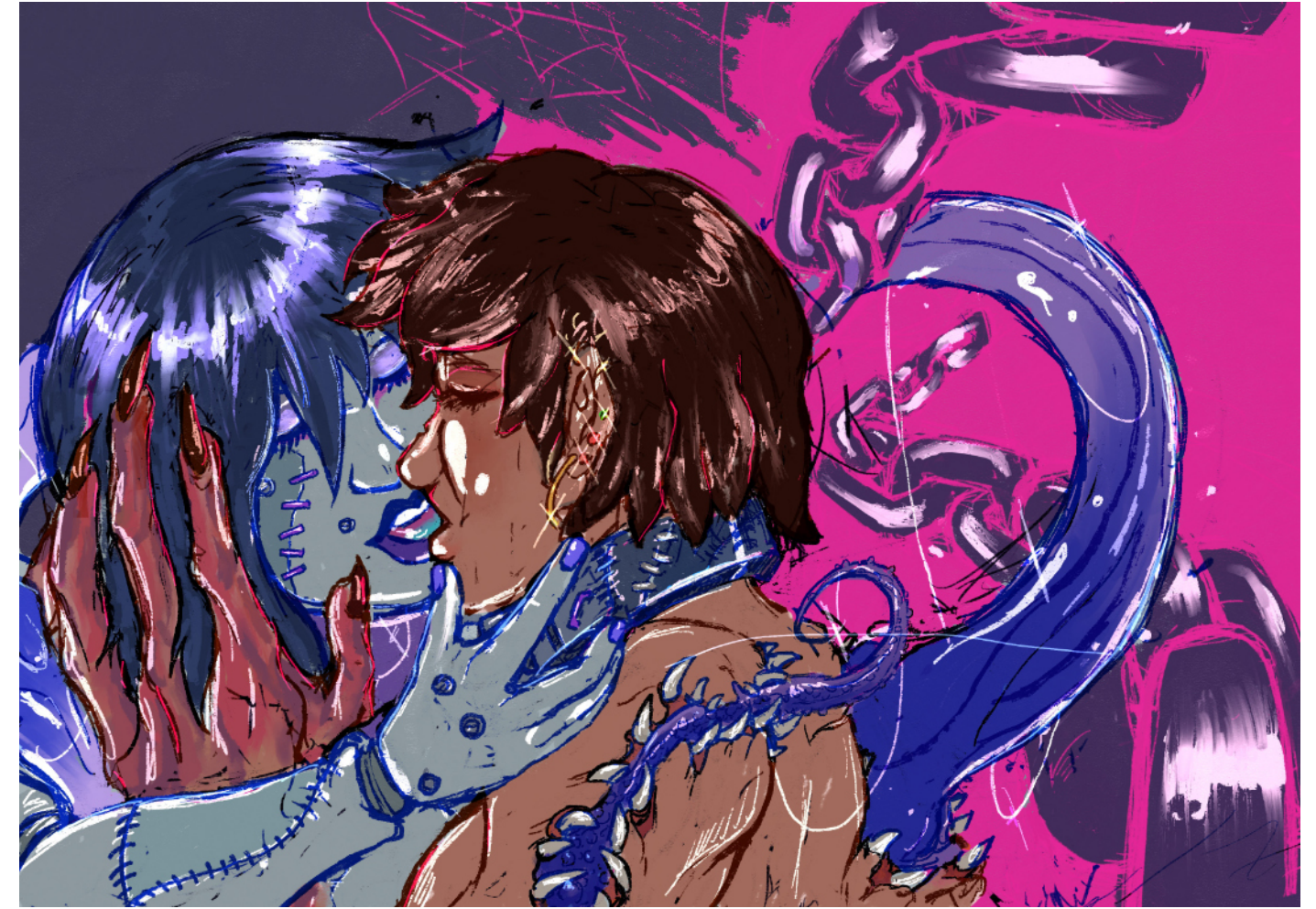
Bonds are a measure of how important you are to somebody. You accumulate them sort of like Hurt and Experience. However, Bonds are specific to a given character.

IE, you might have 1 Bond on Annie (a fellow PC), 4 Bonds on Beth (another fellow PC), and 1 bond on Xiximanter (an NPC snake-lich that rules the dungeon). Annie, Beth and Xiximanter might all have Bonds on you, too, although Xiximanter is likely to have less since she's an NPC and only gets to gain Bonds in response to moves made by PCs.

There's no limit to how many Bonds you can have on a given character. There's likewise no limit to how many Bonds you can spend on doing something. To spend a bond, you have to actually do something in the fiction to show you're drawing on your connection.

Stuff You Can Spend a Bond On

- *Heal an additional Hurt* when a move would do that. Whilst NPCs don't track Hurt, you can use this to make attempts to heal them more effective, if you're very fond of them.
- *Deal an additional Hurt* when a move would do that. Whilst NPCs don't track Hurt, you can use this to make attempts to harm them worse, if you're feeling spiteful.
- *Give the person in question +1 to a roll*, after seeing the results of the roll. NPCs don't roll dice, but you can do this to give them useful moral support on their actions.
- *Give the person in question -1 to a roll*, after seeing the results of the roll. NPCs don't roll dice, but you can do this to sabotage their actions with your bullying.
- *Give yourself +1 to a roll affecting them*, after seeing the results of the roll.
- *Offer them one XP* if they do something you ask of them. The Bond is spent even if they don't go for it. NPCs don't actually track XP, but will normally accept the offer.



NPCs and Bonds

NPCs (or monsters) can gain and spend Bonds just like the Bitches do. Notable NPCs have their own pool of Bonds to draw on, as well as any they may gain as a result of moves used by the PCs.

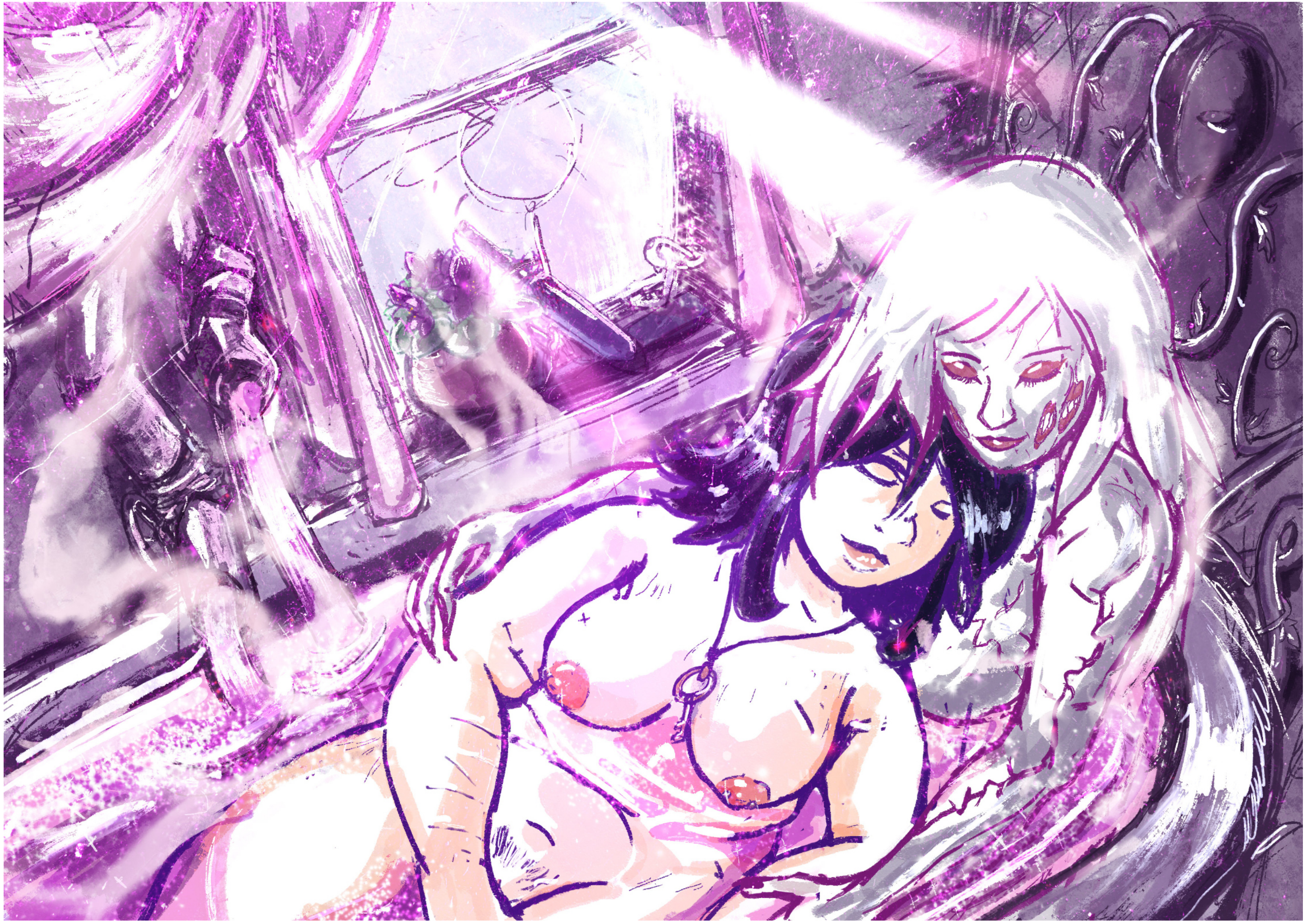
This pool of bonds isn't specific like the bonds PCs have are. Instead, they have a pool of generic bonds that they can spend on whoever seems most appropriate.

Obviously, like a PC, they have to *do something* in the fiction to justify their use. However, these generic bonds represent competency in general, rather than specific emotional connections necessarily.

It's a bit of a cludge, but it works, letting NPCs fuck about with PCs a bit and counteracting the PC's ability to power through any conflict by spending a fuckton of bonds to bump up a roll; the enemy can spend bonds back to counteract this.

How many generic bonds an NPC has depends on how much of a threat they are:

- Particularly nonthreatening NPCs get 1 bond.
- Normal NPCs get 3 bonds.
- Notably dangerous NPCs get 5 bonds.
- Overwhelmingly dangerous NPCs - the sort there's maybe 1 or 2 of in a campaign - get 7 bonds.
- NPC Bitches get twice as many bonds as a normal NPC would; being more like the PC Bitches, they're better able to fuck with them.



Experience

PCs learn from the horrible shit they go through. They grow more calloused to the world, but also better able to understand it.

You'll get Experience from two sources. First, some moves - *Endure Pain*, *Reveal Truths*, *Steal*, and *Commune With Strange Powers*, as well as some unique moves - can end up giving characters Experience when triggered.

ON TOP OF THIS, AT THE END OF THE GAME SESSION, ASK EACH PLAYER IF THEIR BITCH:

- Learned something new about one of her fellow Bitches.
- Gained something valuable.
- Fucked somebody for the first time or confessed love to xem for the first time.
- Let herself be emotionally vulnerable.
- Acted on a grudge.

For each 'yes', she gets 1 point of Experience. Congrats on that!

Tally up Experience like you do Hurt. When you get a fifth point of Experience, erase it all and pick an ADVANCE:

- +1 to a stat (*each stat can be increased in this way only once*).
- Take an extra move from your Deal (*up to twice*).
- Take an extra move from any Deal (*which can be your own if you want*) (*up to twice*).
- Remove a point of Damage previously acquired (*the permanent scar remains*). (*Any number of times*).

NPCs don't track experience. That said, things which would give an NPC experience (such as spending a Bond to offer XP) still motivate them.

FOCUSED AND FLEXIBLE ADVANCES

You can alter the way advances work, to make your choice of Deal more or less restrictive.

Focused characters must take all four of her extra moves from within her Deal.

Flexible characters can take all four of her extra moves from any Deal she wishes.

Default Moves

The following pages are gonna deal with the last important game mechanics, the default moves. These are the moves that every PC can use. They'll probably make up the bulk of the mechanical stuff that goes on in your game. Familiarising yourself with them, when they trigger, and what the results are, is probably smart.

You can be creative with what actions in the fiction trigger a move. For example, a Lash Out roll needn't involve weapons; a Witch who turns her arcane power against a victim to supernaturally blight them is *Lashing Out* too.

Likewise, a *Heal* roll need not be physical medicine; Healing might take the form of getting drunk together, miraculous healing, letting somebody cry on your shoulder, or anything else that helps take somebody's pain away.

Remember, players have a lot of creative input into the fictional events; if it makes sense to trigger a move, feel free to do it even if its not normally how that move is used.

Unique Moves

Your Bitch might also have moves that only she can use; if she meets the conditions for them, then the move triggers. However, other characters can't trigger the move in the same way. Instead, Bitches without those unique moves simply handle that stuff through the normal conversation loop.

A unique move might be its own roll like a core move, or it might simply cause a mechanical effect without a roll or alter how a core move works.

It's worth considering when taking Unique Moves from Advancements that they tell you something about your Bitch.

This goes doubly so for taking Unique Moves from Deals outside of yours - don't be afraid to make them your own. The Beast's *Horrid Form* move lets her scare people unaware of her monstrous nature, but what about taking it if you're not a Beast? Maybe a Wounded Daughter who takes it turns herself into a roiling mass of flesh, or maybe a Corpse Doll's stitches unravel and reveal the intense magical presence which animates her body.

What's important is that you ask yourself why you're taking a Move, what it means for your Bitch, and to not be afraid to re-flavor it for her.

The Queer Moves

Flirt

Use this move when you use your sex appeal to make somebody feel good about you, or about themselves. It's good for building up a nice supply of Bonds between PCs to burn through when shit hits the fan.

It's also useful to get a social edge over people who you think you're gonna need to kill or run away from soon. You don't need to be into the person you're flirting with for it to work, so long as you're good at playing the game. So, despite the rampant gayness of your PCs, they can still flirt with men if need be. It needn't mean anything.

In practice, once characters start flirting in a scene, there'll be some back and forth between them. You shouldn't be rolling for each innuendo and compliment; once per scene is enough unless things *seriously* escalate.

ON A FAIL: They see what you're doing, aren't into it, and you know. They get a Bond on you.

ON A SUCCESS: They're into it. *They* pick one or both of the options below:

- They offer you something they think you want.
- You each get a Bond on each other.

ON AN OVERWHELMING SUCCESS: They're into it. *They* pick one or more of the options from the list below:

- They offer you something they think you want.
- You each get two Bonds on each other.
- If both of you agree, one Hurt is transferred from one of you to the other (IE one of you loses a point of hurt and the other gains it).

Commune With Strange Powers

Use this move when you reach outside of yourself, asking a spiritual force for help or advice. You might be praying to some patron, practising divination, or taking part in some mind-altering ritual. You might even be entreating with something supernatural but physically present - some strange dungeon-dweller willing to act as an oracle.

Remember that when you commune, you're communicating with something outside yourself. You get to ask one of the listed questions *as well as* whatever you learn from talking, being granted visions, or whatever else.

ON A FAIL: The results are confusing, overwhelming or frightening. In any case, they're of no use to you, and you will need time to recover.

ON A SUCCESS: You asked for help, and something answers. Ask one of the following questions, and the GM (or most relevant player) will give an accurate answer:

- What did I do wrong?
- What bad shit is coming my way?
- What is supernatural about this?
- How does she feel about me?
- Am I safe?
- What do you want?
- How can I make this right?

ON AN OVERWHELMING SUCCESS: You asked for help, and something has your back this time. Ask one of the questions above. You, and everybody you share the answer with, get 1 Experience. In addition, you can chose one:

- +1 to the next roll to act on the answer.
- A Bond on the person in question.

The Subtle Moves

Steal

Use this move when you try to take something valuable that isn't yours without being caught. The move might cover a quick action - swiping an unguarded purse - or a more extended heist with many stages. So long as it's achieved through cunning rather than force, it counts.

Stealing shit that isn't yours is often an unfortunate necessity for Bitches - when society has no place for you, you'll rely on your own cunning to get what you need. It's also your best source of Experience - the only other common move that reliably gives Experience is *Endure Pain*, and that one comes with the risk of getting badly hurt. Given the choice between learning through pain and stealing the knowledge you need, most Dungeon Bitches prefer theft.

ON A FAIL: If there's anybody nearby to catch you, you're caught in the act. You'll probably need to Lash Out or Escape Notice to get away.

ON A SUCCESS: You get what you want, and everybody with you gets one Experience, but pick a complication:

- You and your companions need to leave right now or you'll be caught.
- You leave some evidence behind pinning the blame on you.
- A tool you were using is lost or broken.
- Something goes wrong, and you take 2 hurt.
- Whoever you stole from suspects, and gets a Bond on you.

ON AN OVERWHELMING SUCCESS: You get what you want, everybody with you gets one Experience, and there are no complications.

Escape Notice

Use this move when you rely on your wits and skill to avoid being noticed. It's the move for hiding, sneaking, blending into crowds, fleeing into the dark. You'll be doing a lot of this if you want to live.

ON A FAIL: You are spotted. If you want to escape, you will need to Lash Out or find some other solution.

ON A SUCCESS: You successfully escape notice for now. You may leave the scene safely. Otherwise, if you stay, then acting with the advantage of surprise gives you +1 to the next roll to do so.

ON AN OVERWHELMING SUCCESS: You escape notice, with plenty of cover to use and an easy escape route. If you act, the advantage of surprise gives you +1 to the next roll to do so. Even once you've revealed yourself, you can escape safely - immediately, if you wish.

Get A Read On Somebody

Use this move when you probe or assess somebody to work out how to get them to do what you want. This move isn't mind-control, and can't compel action from the truly unwilling, but it can get people acting if you're smart with it.

ON A FAIL: They're not buying it, and get a Bond on you.

ON A SUCCESS: You get the angle you need. The GM (or most relevant player) tells you what it would take to motivate them *right now*. You can do that instead of spending a bond, and if they accept they get an Experience point just like if a bond had been spent.

ON AN OVERWHELMING SUCCESS: You get some serious leverage over them. As for a normal success, the GM (or most relevant player) tells you what it would take to motivate them *right now*. You can do that instead of spending a bond, and if they accept they get three Experience points just like if bonds had been spent.

The Hard Moves

Endure Pain

Use this move when something horrible happens to you and you have to cope with it. Maybe you're risking drowning, maybe you're watching somebody suffer a grisly fate, maybe you're facing down people who victimised you in the past, maybe you're gritting your teeth to act despite an injury.

ON A FAIL: You don't cope. The GM will give you one or more points of Hurt, depending on how bad the situation is. For group rolls, everybody takes this much Hurt.

ON A SUCCESS: You can just about deal with it. The GM tells you how many points of Hurt you *would* take; if you accept it anyway, get a point of Experience. For group rolls, everybody gets this choice.

ON AN OVERWHELMING SUCCESS: You give no shits. Get an Experience point and take no Hurt. For group rolls, everybody gets experience.

Lash Out

Use this move when you resort to violence to solve your problems. This probably means killing somebody/ something, fucking it up so bad it's powerless to resist you, or forcing it to retreat.

Using violence is a horrible brutal mess that is, mercifully, over with quickly. So, rather than handling combats blow-by-blow, which gets really fiddly and slow, we're just gonna use a single roll to resolve how the fight goes down.

Only roll this move if a) the Bitches have a realistic chance of winning and b) they've got an actual win-condition in mind.

ON A FAIL: The problem isn't solved, and the GM picks two options from this list (she can pick the same option twice):

- You take a point of Hurt.
- Somebody you care about who's present takes a point of Hurt.
- The move's victim gets a Bond on everyone acting against them.
- Something valuable of yours is lost or destroyed in the fight.
- You and your companions are forced to flee, and anybody who doesn't or can't is Broken automatically (this one can't be picked twice).

ON A SUCCESS: The problem is solved and you get what you wanted, with costs. You pick one option from the list above, and so does the GM. If your victim was another PC, they probably take 2 hurt.

ON AN OVERWHELMING SUCCESS: The problem is solved, and you get what you wanted, with only mild costs. You pick one option from the list above. If your victim was another PC, they probably take 2 hurt.

The Soft Moves

Reveal Truths

Use this move when you probe a situation (physically or socially) to uncover something hidden. You might use it when searching a room you believe is dangerous, scouting for ambushes, assessing an NPC's trustworthiness, or feeling out your relationship with another PC. It's one of the two big information-gathering moves Dungeon Bitches have available to them (the other one is *Commune With Strange Powers*).

Remember that the answer you get when Revealing Truths is some free bonus knowledge on top of whatever your investigations actually uncover in the fiction.

ON A FAIL: You learn nothing. Your probing might set off a hidden danger, destroy evidence you were looking for, or spook whoever you were talking to.

ON A SUCCESS: You learn something useful. You may ask the GM (or most relevant player) one of the following questions, and get an accurate answer:

- What is the most dangerous thing here?
- What is the hardest danger to notice here?
- What is being deliberately hidden here?
- What hidden motives are at work here?
- What did the most damage here?
- What's their biggest weakness?
- Who has the most power here?

ON AN OVERWHELMING SUCCESS: You learn something useful, and can act on it. Ask one of the questions listed above. You, and everybody you share the answer with, get 1 Experience. In addition, you can choose one:

- +1 to the next roll to act on the answer.
- A Bond on the person in question.

Heal

Use this move when you spend significant time and effort trying to fix somebody else's Hurt. This might be proper medical attention, dodgy folk remedies, or just being a shoulder to cry on, depending on what Hurt her.

On a failure or a standard success, your patient picks up a long-term injury. The injury might be physical, or it might be an emotional thing. Depending on what hurt her, and how you tried to help, she might lose fingers or gain phobias. Either way, it's a lingering reminder of what she's been through.

ON A FAIL: Your attempt barely works. The patient heals 1 Hurt. She picks up an appropriate permanent injury, representing the long-term effects of the Hurt she's suffered.

ON A SUCCESS: Your healing leaves scars. The patient erases two Hurt she was suffering, replacing it with an appropriate permanent injury.

ON AN OVERWHELMING SUCCESS: The patient erases three Hurt she was suffering, with no long-lasting consequences.

Share Somebody's Pain

Use this move when you're a sympathetic listener for somebody to talk about their pain and emotional issues with. Along with the *Flirt* move, it's the best way for Bitches to pick up bonds on each other.

Only roll this move if she accepts your help.

ON A FAIL: It's all a bit awkward, she's kinda oversharing. You get a Bond on her.

ON A SUCCESS: It's useful; offering some measure of catharsis or release. You pick one or both of the options below:

- You suggest something you think will help ease her pain.
- You each get a Bond on each other.

ON AN OVERWHELMING SUCCESS: Actual emotional progress is made! She gets a Bond on you, and you can pick one or more of the options below:

- You suggest something you think will help ease her pain.
- You each get two Bonds on each other.
- If both of you agree, one Hurt is transferred from one of you to the other (IE one of you loses a point of hurt and the other gains it).

Playing Safely

Dungeon Bitches is not a *nice* game. I did this on purpose.

It's a game where marginalised people find themselves in a horrible situation, and get traumatised by it. It's meant to be raw and messy and emotive. That's the fucking *point*.

I want you to play this game, and get invested in your characters despite how fucked up they are, and feel elated when they succeed, and for it to be a horrible gut-wrench when they suffer and fail.

RPGs are an emotional and immersive experience, and that's often what makes them worth playing in the first place.

But...

but...

This isn't to say you shouldn't engage with the game, and the themes and topics it deals with, *in a way that's emotionally safe and healthy*.

RPGs are a hobby that we engage in for fun, and when shit stops being fun, something has gone wrong.

And here's the thing, this game has a whole lot of stuff in it which has the potential to really mess somebody up if they engage with it unprepared or unwillingly. So, here are some tips on how to avoid that.

This stuff's all based off what works in my games, and in particular the techniques I find useful when dealing with material that pushes up against my own mental health stuff. I'm not gonna list all the different safety tools and techniques that can be used in RPGs (and probably couldn't, due to space limits, even if I wanted to), this is just an introduction.

There's a whole lot of useful reading about this online, and I encourage you to look into it!

But, yeah, this is all really just my suggestions. You need to talk to your group, work out what tools work best for you, and make sure to keep the trust and communication there.

That's the other thing.

These tools are just that, tools. Merely applying the tool without thinking won't automatically render your game safe. For that to happen, you need to centre communication, trust, and responsibility, and actively work to maintain that.

What To Expect

AKA the big list of content warnings.

So, there's some stuff that's kind of central to the game that would be hard to remove without some serious hacking. You absolutely can hack these concepts out of the game as-written, but it's gonna take work.

Like, taking-tipex-to-the-book work. And if you wanna go to that effort, more power to you! Game design isn't sacred writ, I'm just some girl writing shit down, if you wanna alter stuff, go for it.

But.

That said, unless you're actively hacking it out, here's some stuff you should expect to encounter playing this game, that are core to its themes:

- Emotional trauma, and the mental health consequences it has.
- Sexism, homophobia, transphobia and perhaps religious discrimination, directed by mainstream society against the PCs.
- Violence, potentially quite graphic, and the resulting injuries.
- Death of PCs, potentially graphic.
- PCs being so emotionally broken they're unable to go on.
- Romance and sex between PCs.

And some things which might come up if you pick certain character options or choose to lean into certain themes:

- Religious themes, particularly if the Runaway Nun is involved.
- Romance and sex being weaponized by the PCs.
- Predation, both physical and emotional.
- Social privilege, particularly if the Disgraced Princess is involved.
- Body Horror, particularly if the Corpse Doll and perhaps Wounded Daughter are involved.

If any of that stuff is going to affect you badly enough that you can't safely engage with it, you may be able to - alongside the rest of the group - hack the game so that it doesn't feature. Talk to them about what you need to fix, and find a solution together.

It may not be possible or practical to remove the problem content, though. In that case, this is probably not the game for you.

And that's OK!

This is a weird, messy niche game, it's not gonna be to everybody's tastes.

If you want the dungeon-crawling experience without all the queer stuff and trauma, there are a lot of good OSR games out there (my go-to is *Swords & Wizardry*), and probably a bunch of other indie stuff I don't even know about.

If you want to zero in on the bonds between women in stressful situations, try *Night Witches*. If you JUST want the queer stuff (with maybe a supernatural gloss), there's always *Monsterhearts*.

First Principles

Some thoughts on safety, in no particular order, before I get into the meat of this.

- *This isn't a game that I'd play with strangers.* Hell, there's a lot of my friends - people I care dearly about - that I'm not ever gonna play this with. Be selective with who you game with.
- *Safety stuff isn't only the GM's responsibility.* Everybody is a participant in the game, and can introduce ideas and themes. And, the GM is still a human and can be affected by the game's events, so everybody needs to be doing the work to keep the game safe.
- *People's limits and boundaries are paramount.* The wellbeing of the people playing the game is more important than 'the fiction'. Don't be unwilling to slam the game to a halt if you need to; the game is just a game, the people you play with are real.
- *You can't solve out-of-character problems by applying in-character fixes.* If somebody's fucking up the game (either maliciously or without realising), you need to have a frank and honest chat with them about it out of character.

Anyway.

The purpose of safety tools is to allow for clear and easy communication about everybody's needs, boundaries, desires and experiences. They're there so that people know what sort of content they're gonna engage with, have control over things that would be too difficult to engage with in an uncontrolled environment, and to pause or stop the game if things get too much.

Over Sharing Time!

I'm an abuse victim, I can get trauma-responses to a bunch of stuff. There's some stuff about abuse that, if it comes up unexpectedly or where I can't control it, will leave me an utter wreck. I've had games totally ruined for me when this stuff was sprung on me without warning: one game, I just logged out mid-scene, had a little cry, and never logged back in. But! I can engage with this stuff just fine if I feel in control. A large part of what makes a traumatic experience stick in your head the way it does is how it makes you feel helpless; if that sense of helplessness isn't there, I find it possible, sometimes even easy, to engage with that stuff without getting upset. On that note, don't fucking pressure people to engage in stuff they don't want to. Even if they apparently 'willingly' opt in, they're not making the decision of their own volition because of that pressure, and so the sense of helplessness we're trying to avoid will enter the situation. Consent needs to be freely given.

Setting Expectations

One of the first steps I use when setting up a game is - at the point where I'm recruiting players, before we first meet up together to play - to be up-front about what potentially upsetting stuff I expect the game to include.

If I expect there to be spiders, or dead kids, or systemic oppression, or whatever, I make sure any player signing up is made aware of that.

Not every game is right for every player, and there's a lot of players that this game won't be right for (and a lot of players who won't be right for the game).

There's no shame in looking at a game's pitch and saying 'no thank you, that's not to my taste'. Other games are available.

So once my players are signed up, I'll ask them privately if there's any content they don't want to have to deal with. If they're happy to share additional context, that's cool, but there's no expectation to do so.

If a player says "no forced medical procedures" then, voila, it's my job to make sure that doesn't come up.

This stuff - things that just *must not come up* in the game - are often called 'LINES', because there's a hard line against bringing them up, and you don't fucking cross it.

Similarly, there may be topics that a player doesn't mind existing in the world, and happening in the background, but isn't happy to see happening in the spotlight in play. It can be mentioned, but not directly interacted with. (Think of the classic 'fade to black' sex scene, rather than a graphic depiction). This stuff is often referred to as 'VEILS', because it only happens behind concealment.

At this stage, I find it useful to also ask if there's any material that the player, whilst happy to engage with, might find challenging. Stuff where it could get rough, so I should know to check in.

Conversely, it's also good to have a chat about any difficult topics that the player is actively keen to have a crack at.

Based on those private conversations, as well as the expectations from the game's pitch and my own needs, I'll compile a list of Lines, Veils, and stuff worth paying attention to, and distribute it among the players in the first session, before the game begins.

We have a little chat about what to expect and what needs to be avoided, feel out where everybody stands on different issues, and generally get comfortable with one another.

While it's important to set this up at the start of the game, it doesn't end there. People change, and so do their circumstances. Touching base about this stuff, at least every few sessions, is good practice. As I said earlier, this shit's all about communication.

Taking Control

In a lot of cases, people will be more happy to engage with difficult content if they're able to feel in control of the situation. There are situations where they can comfortably play through something if they initiate it, or are the one *doing* it, but not if somebody else is doing it *to* them. *For example, a player might have some bad memories around medical procedures, and while they might be comfortable playing as a corpse-doll, having somebody else's corpse-doll experiment on them would be too much.*

There are cases where a player might be keen to intervene to *prevent* something horrible that's happening to an NPC, but won't cope with having the same horrid shit happen to their PC. Again, this situation is all about letting the player feel in control of what's going on, rather than being helpless.

So, basically. If there's subject matter that somebody knows they're gonna find upsetting but is still keen to engage in, then framing it in a way where the player (and their PC) remains in the driver's seat is probably the best approach.

Avoid a situation where a player feels disempowered, helpless, or trapped.

checking in

One of the most important things, I've found, is to keep the conversation about content and boundaries going even during games.

Check in with each other before initiating anything intense (*"Hey, I kinda wanna gouge this bastard's eyes out for revenge, is that cool?"*...as an example) Or afterwards (EG: *"Shit, I didn't expect that to end in hate-sex, you doing OK?"*).

A method I've found works is the traffic-light system, which basically just codifies how everybody is doing.

'RED' is 'this is too much I need to stop'.

'AMBER' is 'this is kinda rough, I'm fine now but it's touch-and-go' and indicates that this is an area to be careful in. Lastly,

'GREEN' is 'everything is A-OK'. In practice, I've found people tend to also use 'VERY GREEN' to indicate that they're not just OK, but super into what's going on.

Likewise, sometimes we're not always sure how we're feeling in a given moment; perhaps we need some time to reflect, or are having trouble processing things. In my own games, 'BLUE' has become a shorthand for this uncertainty.

In text-based games, I've found it pretty convenient to have that communication happening in the background just by reacting to individual posts with a relevant emoji.

As ever, what works for your group will vary: the important thing is keeping the communication going.

Putting a stop to stuff

With the best will in the world, sometimes your prep in setting up expectations will fail. Perhaps somebody didn't realise a certain topic would affect them so badly. Perhaps somebody's circumstances change (the plotline about your PC's ill daughter suddenly gets far less fun if somebody's actual real-life kid falls ill between sessions). Perhaps you had a weird lapse of memory or concentration, and just forgot what you were doing - it happens sometimes!

Anyway, if this happens, and the game has veered into territory that a participant isn't OK with, you need to be able to shut that stuff down.

The first step is to put the scene on hold. Different groups have different signals for this. They might brandish a card with a big X on it, use a safe-word, 'tap out' on the table. Use whatever signal your group is gonna be most familiar and comfortable with.

If the signal is used, *the game fucking stops*. No ifs or buts, no excuses.

Remember, the game's just a game, the people you're playing with are real.

At this point, you wanna work out what the-person-who-just-tapped-out needs from you right now. If shit's really bad, she might need a space that's quiet, supportive and safe, and not be able to talk just yet. Give her the space she needs. If or when she's OK with talking, work out as a group what went wrong, and what needs to be done to fix it.

Prioritise the voice of whoever was hurt here, but remember that whoever actually tapped out might not be the only person affected. It might be that she just needs to pause things, collect her thoughts, de-stress, and then can get back into it.

Have a break, have a drink, chat about other stuff, and resume the game in a bit.

You might need to undo some events. Go back and retcon whatever happened, so the unpleasantness never actually *happened*. Or tweak things to avoid veering into dangerous territory. You'll need to play it by ear. Remember, though, the events of the game are made up and you can make them different for the sake of the people you're gaming with. The game isn't real, people are.

Dramatically tapping out needn't be the only way to pause the game. If things are going in a direction you think is gonna hurt you OOC, speak up. If somebody looks like they're not doing so well, check in with them. Ask for a pause in the game, to ensure everybody's wellbeing.

Again, it all comes down to communication.

I'd add that there's often a sense of pressure (particularly for more shy players) not to stop everybody's fun. This is a problem. Whilst tapping out is a useful tool, you can't rely on it, because that's shifting the responsibility for dealing with a problem onto the person already hurting. If you think somebody might need to pause the game, check in with them, or - if it might be bad - tap out yourself.

As a final note, this cannot fucking be your main line of defence. This is a final measure for when the other techniques you're using have failed. By the time somebody needs to tap out, it's too late; communicate so it doesn't get to that point.

debriefing and aftercare

So. Games are emotional and engaging and exciting. And then the session ends, and its over, and all that built up emotion is supposed to just end.

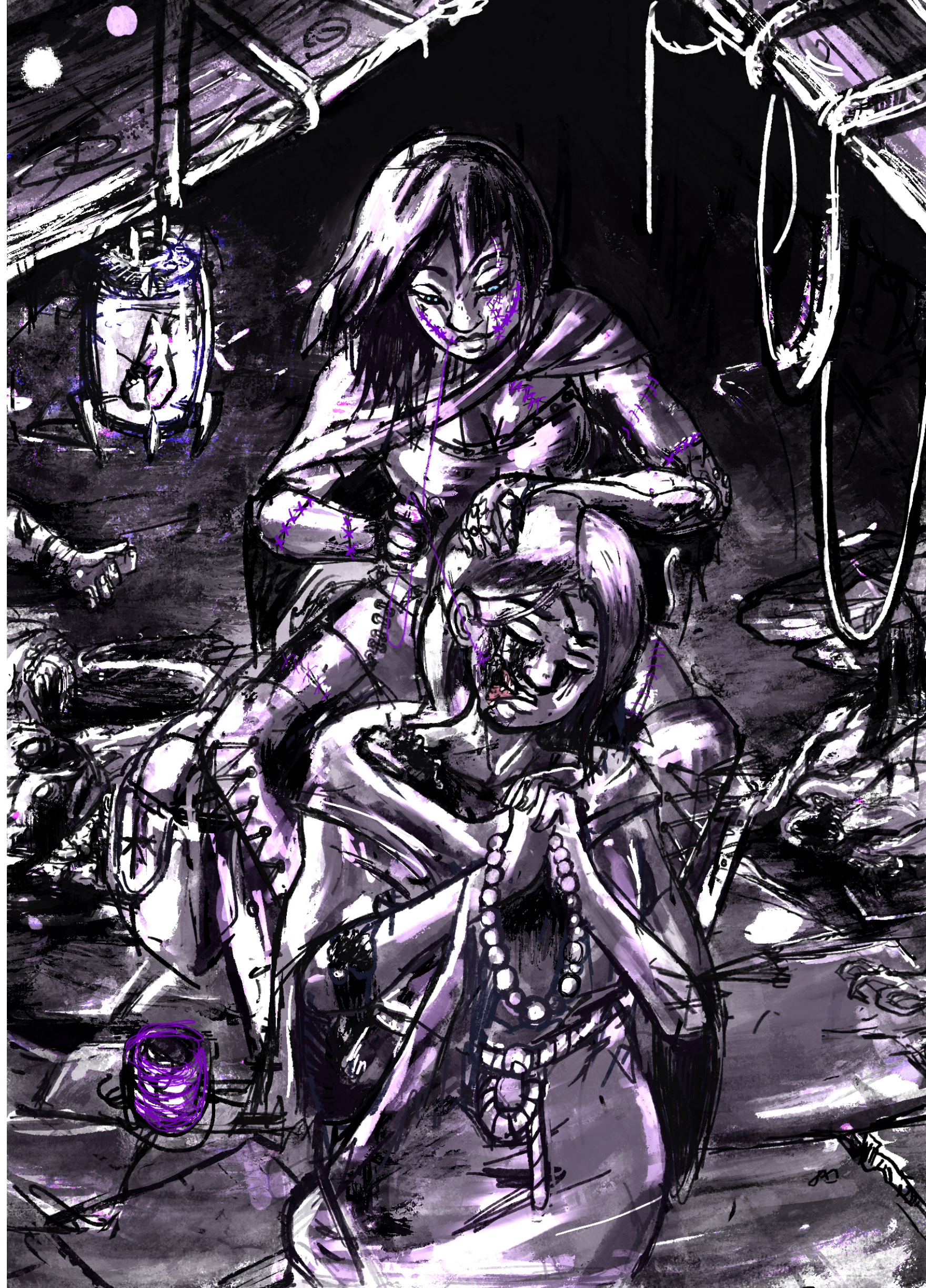
This can be a problem. Particularly if the game brought up stuff that's personal or upsetting, expecting somebody to immediately switch that stuff off in their head isn't healthy. In cases like this, it's important to have a space to unwind and process what's happened.

(In this particular game, the end-of-session check-list for XP helps, serving as a space to reflect on events and being a gentle transition out of the game.)

In particular, if the game brought up any difficult memories for you, or if you were drawing on painful experiences, it can be positive - if you feel comfortable - to talk about that stuff afterwards. Make the implicit parallels explicit, talk through how it affected you. Don't let that stuff fester away.

Personally, after most of my games, we all go to the pub, have a drink or two, and chat about what happened. What we found rewarding, what was difficult for us, what went well, what we wanna improve. We can use this informal chatter to suggest possible character directions and plotlines, to speculate about what's going on, and to make sure everybody's OK.

Particularly after there's been any conflict between PCs, or after a PC actually leaves the ongoing story, it is really important to check in with the involved players, make sure everybody's cool, make sure there's a healthy IC/OOC boundry in place. If things seem to be getting overly personal, you might want to retcon stuff to avoid the issue, or pre-agree on a resolution everybody will be satisfied with.



The First Session

The Pitch

Before the game begins, you're gonna want to get your materials together. What you need is gonna depend on if you're playing in person or online.

You'll want a copy of the rulebook (*either in print or a shared PDF*), character sheets (*again either printed or fillable PDF*), somewhere to play (*either in person or a chatroom online*), and either two six-sided dice or a dice-bot everybody can see and use.

You should probably work out who's going to be the Game Mistress for the game - either one of you specifically or sharing GMing duties between everybody - at this point, too.

The first real stage of getting the game going is working out the game's pitch. You might put a suggestion forward before you meet up, or you might sit down at the beginning of the session and work out what pitch you want to go for.

The pitch is basically a shared agreement between the participants about what the game's gonna be *about*. Who the Bitches are, what their driving goals are (if any), the setting, the tone, that sort of thing.

At this stage, you should probably also work out how many sessions you anticipate the game going on for, how you want to handle PC-vs-PC conflict, all that sorta stuff.

Safety Discussions

Before diving into the game fully, you also want to discuss what safety tools the group's using, and how they're gonna be implemented. At a bare minimum, you should probably agree on:

- What topics are getting vetoed or avoided (*IE lines and veils*).
- A signal to pause the game if shit gets too much.

At this stage, though, more important than the *specific tools* you'll be using is establishing the proper tone for the game space. The focus needs to be on communication, on ensuring the wellbeing of all the various participants. Merely having the right tools in play won't protect you, you need to establish the right attitudes going in.

Making Bitches

Once the stage is set, and you have a pitch for the game and your safety mechanisms in place, you can start to create characters. The initial step is to work out what Deal each player wants to run; let everybody have a read of the different playbooks, and work out who's calling dibs on what.

The actual process of making a Bitch is a little involved, so it's given more focus on the next few pages.

Hacks and House-Rules

It's at this stage that you'd also, as a group, agree on any alterations to the normal rules you want to make. Perhaps you want a much more lethal game, and adjust the rules for Hurt and being Broken. Perhaps you want things to be swingier, and replace the two six-sided dice with a single twelve-sided dice. Perhaps you have Bitches start play with an extra Advance.

You can do all sorts of cool shit to make the game your own, so consider the possibilities. You can likewise tweak the options given to create characters if you have a concept that doesn't exactly map onto one of the existing Deals. You might mix-and-match your starting moves, change which are your good stats, or alter the questions and connections.

Setting Details

Maybe the GM has come to the session with some setting details already decided, but maybe not. If not, she can roll up a town and a dungeon while the players make characters. If it's already been written up, then it can be adjusted at this stage to accommodate the players' characters.

While the players are working out who their various Bitches are, the GM should listen in. Work with them to find ways to tie the characters into the setting, and give plot-hooks, rivals, allies and other things to care about.

Getting Into Action

Once everybody's Bitches are made, frame the first scene to introduce them. A good starting scene has the Bitches outside a dungeon, preparing for their first expedition. Ask what each character is doing, how they interact, and how they ended up in this situation. Give everybody some time to settle into their roles in a low-stakes situation. As the scene progresses, the GM can introduce some tension and complications to the scene to spur the players into action.

Making Bitches

So I'm gonna talk you through how to make a character for this system. This covers the mechanical stuff, and also the fiction about who your PC is and why she acts the way she does.

By and large, character creation works better if you do it as a group activity at the start of the game. Discussing the different options and your responses to them gives everybody a good sense of who the PCs are and how they fit together.

What's Your Deal?

The first step is to pick a Deal for your character, because basically everything else keys off your choice of Deal.

(Why the term 'Deal' for your character type? Well, it fits into IC conversations nicely: "What's her deal?" "Oh, she's a witch," or "Oof, being a corpse-doll's a pretty rough deal." The different Deals are generally recognised as being common archetypes that Bitches often fall into, although it's not completely clear-cut and the boundaries can be blurry.)

If you have only a few players, it's generally best to have everybody pick different Deals. Duplicating Deals means that two players risk doing the same stuff, competing for the same bits of spotlight, and hitting the same story beats.

It can feel like your character is less special and interesting if somebody else is doing the exact same shtick. That said, if two players do pick the same Deal (probably because they both got super keen about one Deal in particular) then you likely wanna have those players coordinating to give their characters different focusses. For example, if two of you are playing Runaway Nuns, then you could have one of them play up the socially adept side of the Deal (taking *Spiritual Adviser* and *Beyond Reproach* and putting +1 in Subtle) while the other builds a spiritual weirdo (taking *Beatific Visionary* and *Cloistered & Sanctified* and putting +1 in Soft).

The Three Questions

Each Deal's description begins with three questions that dig into who your PC really is. The first one is the same for every Deal - *What are you running from?* - but the other two are Deal-specific. Think about your answers, as they'll help shape how you picture your PC going forward.

And keep in mind that this is a great time to collaborate with other players!

The Two Relationships

As well as asking the three questions above, each Deal will ask you to define two relationships with other characters. One will be with another Dungeon Bitch, one with an NPC in the world.

When you define a relationship with another Bitch, think about how it ties you, and her, into the wider group. How it adds to the network of relationships already created both by previous people's defined relationships, and perhaps by answers to the Three Questions. Work the details out with her collaboratively; both of you get a say in shaping your relationship.

For NPCs, the relationship might be with a friend, lover, enemy, somebody left behind. Make the NPC somebody who will be interesting to interact with, and expect them to become involved at some point.

Stats

So now we get to the crunchy bit. Each Deal starts with two good stats at +1, and two bad stats at -1. Note this down. You then get an extra +1 to apply to one of them - bump a bad stat up to a middling +0, or focus on making a good stat even better, taking it up to +2. Both work just fine.

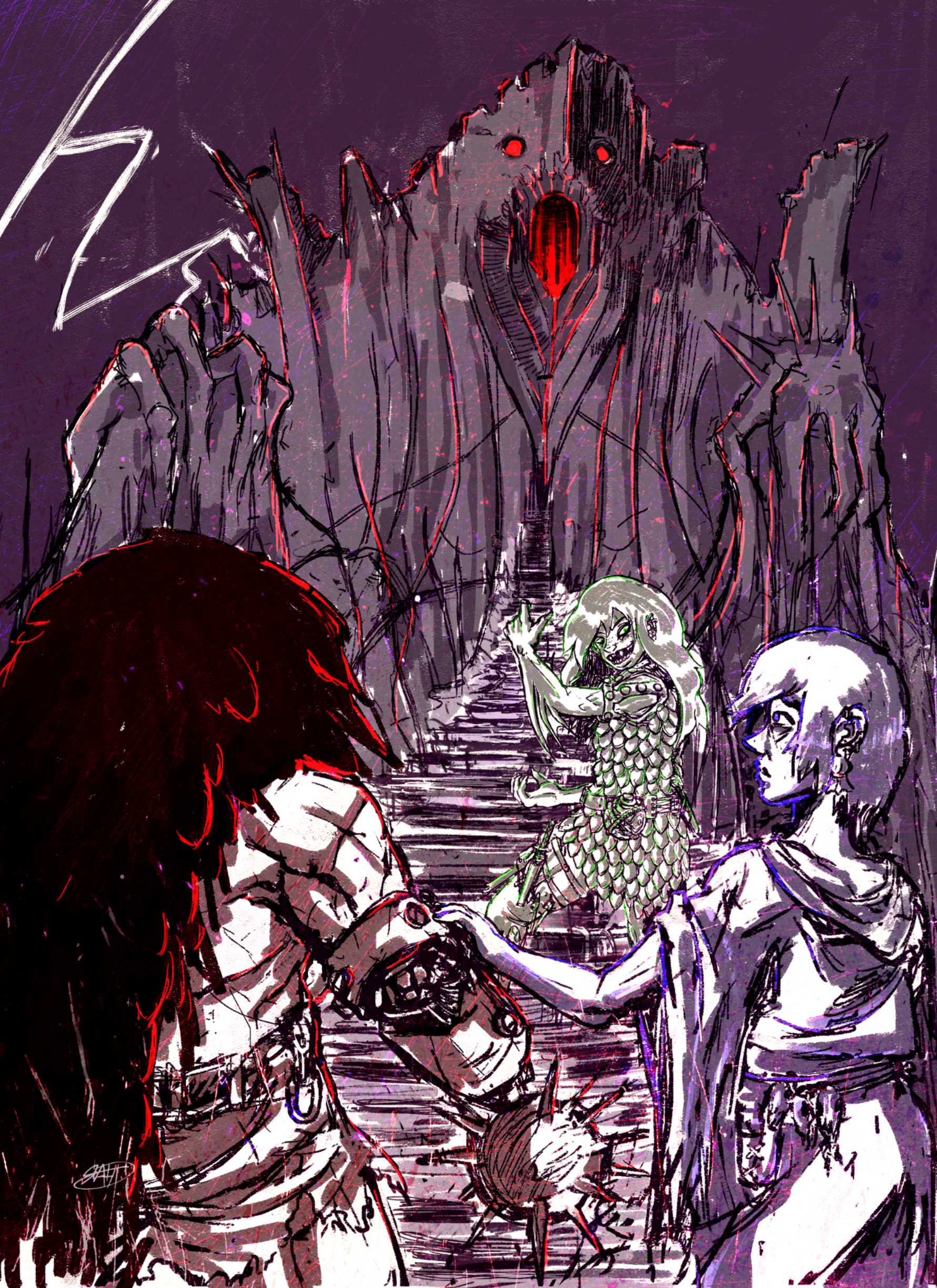
Picking Moves

The next step, and the one that has the biggest impact on how your character will function in play, is picking what extra moves you have.

It's worth putting a little thought into how the different moves you take reflect your character. Like, if you give your Firebrand *Wall Out The Pain*, that shows that she has unhealthy coping mechanisms; she stunts her potential rather than facing discomfort.

The point is that the Moves you pick aren't just powers for you to use in the game: they define things about who your PC is, how she thinks, and where she fits into the world.

At this stage, your Bitch also gets her Sex Move, which she can swap out for an Intimacy Move if you think it would fit her better (or the reverse in the case of the Virgin Huntress).



Final Steps

You'll be tracking *Hurt*, *Experience* and *Damage*. For each, note down that you don't have any yet.

Give your PC a name that reflects the image of her you've built up. This needn't be - and often won't be - the name she was given by her parents. Dungeon Bitches often pick a new moniker when they strike out on their own, both as a way of rejecting their old lives and to self-define who they are. An Amazon might have picked up a military rank onto the front of her name, a Disgraced Princess might choose to retain her title despite being disowned, and a Nun probably took a new name when she entered her cloister (although since she's now run away, she might have kept that name, reverted to her former name, or assumed another new one).

Likewise, work out what your Dungeon Bitch looks like. How she dresses, how she carries herself, what equipment she brings with her, what her physique is like. Fuck, pick her haircut: everybody knows you can tell what sort of sapphic a girl is by her haircut (*this is not technically true, but you can normally make a decent guess*).

Lastly, agree with the other players how your assorted Dungeon Bitches became a team, what they currently want, and why they're embarking on the first adventure of the game.

Hacking Character Creation

If you have a concept that doesn't quite fit the existing Deals, and the other participants are up for it, it's fine to break the normal rules of character creation.

You might take your second move from a different Deal, swap your sex move for a different one, or alter which are your two good and bad stats. You might even homebrew a custom Move for her, if you're feeling bold. In play-testing, this happened a fair amount; I played a resurrected martyr who was a blend of Corpse Doll and Runaway Nun using this method, for example.

There's more details on how to homebrew an entirely new Deal together on [p. 60](#).

You have received the gifts of the Wounded Mother. She came to you in your dreams one night, in the form of a woman with a huge open wound down her stomach, oozing blood, viscera exposed. She promised that you would be able to endure anything if you accepted her help. You drank the blood from her wound, and her power flowed into you. You became something other than human, a survivor above all else. Now, you're imbued with the untamed force of life. You refuse to die. White-hot, furious hope burns in your breast, and you will do anything - *anything* - to ensure your survival.

The trappings of civilisation and, eventually, humanity are discarded, sloughed off like snakeskin. They would only slow you down. You don't need them. In their place, the Wounded Mother grants you strange gifts. You are essentially impossible to kill. A feral, frenzied thing that hisses and spits and claws, refusing to submit, rejecting mortality. You are the sacred feminine at its most vicious and untamed.

THE WOUNDED DAUGHTER

The wounded daughter, as a Deal, is about trauma and survival. At the heart of the Deal is the move *Unstoppable Life*, which prevents the wounded daughter from being Broken by petty physical damage, and allows her to recover from injuries incredibly quickly.

Many of her other moves supplement this. *Immunity* lets her ignore otherwise serious threats, and *Desperate Hope* lets her escape from situations that would ensnare her.

Her other moves are a little more self destructive: *Feral Attacks* let her *Lash Out* more effectively when Hurt, and *Painful Empathy* likewise lets her *Share Pain* more effectively when Hurt. Both reward you for playing recklessly and accruing Hurt. *Slough Off Skin* lets xem reinvent xyrself as needed in order to wriggle out of the consequences of xyr actions. But, it also serves the function of allowing you to rapidly increase your Hurt to benefit those moves.

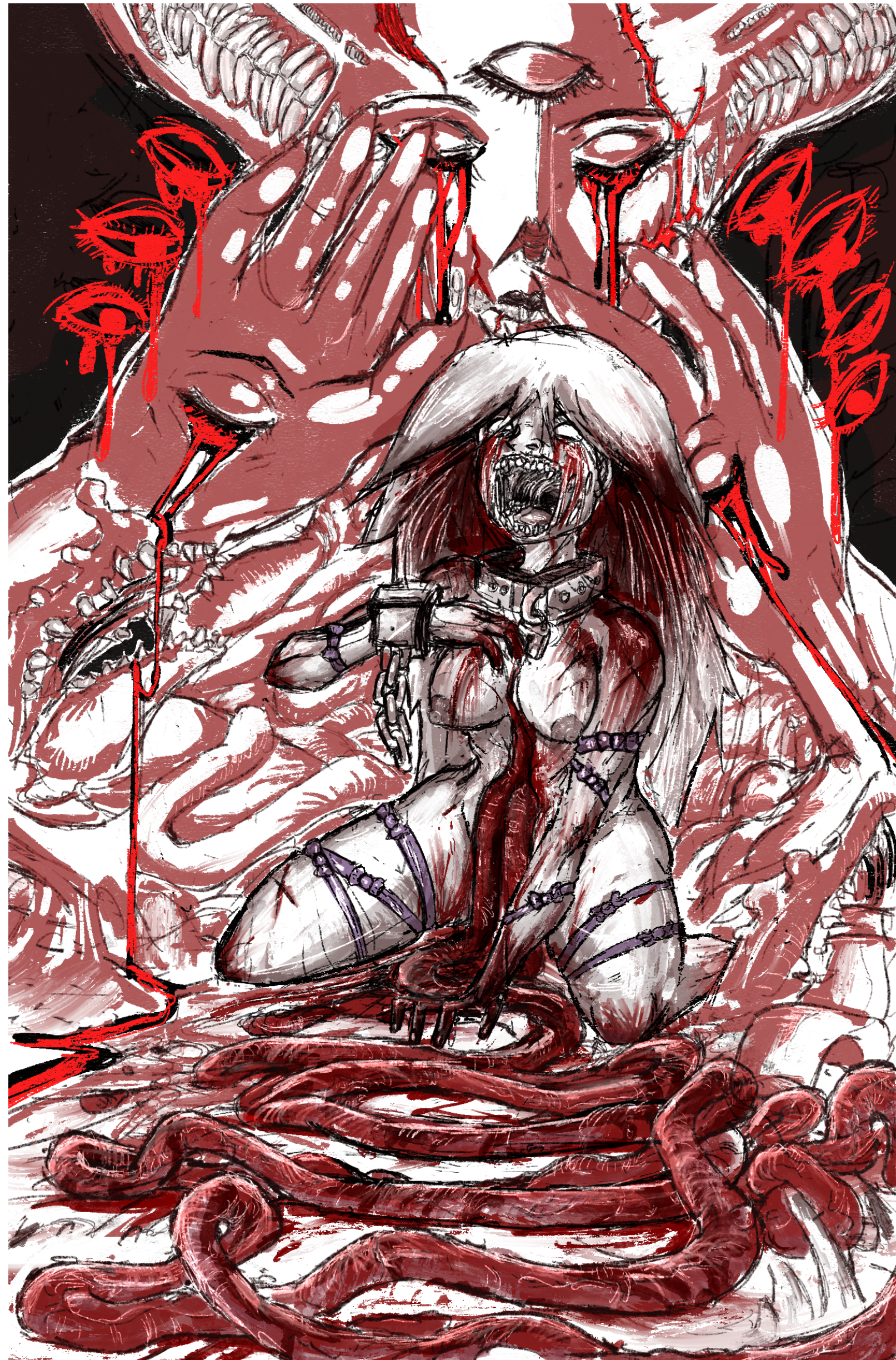
Lastly, it should be remembered that you (and your companions, if you take *Painful Empathy*) can get Bonds on the Wounded Mother herself. As well as the obvious use of making it easier to *Commune* with her, they give you links to her as a powerful, if distant, NPC.

THE THREE QUESTIONS

- What are you running from?
- When did you become a Daughter?
- How much humanity have you sacrificed already?

THE TWO RELATIONSHIPS

- Only one other Dungeon Bitch really understands why you behave the way you do. How much does she know about your pact with the Wounded Mother? *Regardless, she gets a Bond on you.*
- You know another Wounded Daughter back in town. Who is she? How did she get that way? *You get a Bond on each other.*



STATS

- Subtle & Queer start at +1.
 - Hard & Soft start at -1.
- Like any other character, you get to add +1 to *any* stat.

MOVES

You get *Unstoppable Life*, and pick one other. You also get your *Sex Move*, or your Intimacy Move instead if it would fit better.

UNSTOPPABLE LIFE

Your physical body refuses to die, recovering from even the most horrible of injuries. Like a rabbit gnawing off its leg to escape a trap, or a lizard shedding its tail to distract a predator, you slough off humanity to evade death's embrace.

If you would be Broken, instead you trigger this move. Instead of being Broken, you erase *all* hurt suffered over the course of the next few minutes, and recover none the worse for wear. However, you discard some aspect of humanity, such as morality, restraint, mercy or ambition. In addition, you get a Bond on The Wounded Mother.

You can never suffer Damage. Never ever. Not even if you wanted to.

FERAL ATTACKS

Maybe you can spit teeth like bullets. Maybe your maw is a ragged-toothed semicircle, far wider than it should be. Maybe your fingernails extend into talons. Maybe your kiss is lethally venomous. Maybe your saliva teems with diseases to which you are immune. As you abandon humanity, you will acquire all these strange defences, and more.

When you roll to *Lash Out*, add your current Hurt to the roll instead of your Hard stat. Add the following option to the complications that can be chosen:

- You temporarily regress to a feral state, losing all sense of restraint, honour, or mercy until you are able to calm down.

IMMUNITY

As things wound you, you become acclimatised to the pain and learn to shrug it off like it were nothing. Exposure to sickness, hunger, fear, knives and fire all serve only to inure you to their worst stings.

When you are brought to Breaking Point, you become totally immune to whatever it was that caused that penultimate point of Hurt. You are only immune to one thing at a time: if brought to Breaking Point again, you can choose either to retain your current immunity, or discard it and become immune to the new source of pain.

DESPERATE HOPE

If an effect would trap you, grab hold of you, put you to sleep, knock you unconscious, mentally enthrall you or otherwise render you helpless, you get one last burst of spiteful action before it claims you.

You might choose to *Lash Out* when you do this; success will probably render you free. Alternatively, you might try to *Escape Notice*, or to use some other move. If your response can destroy whatever threatened you, or allows you to escape it, then the effect doesn't happen and you wriggle away in time. Otherwise, after your last action is done, you are ensnared and must rely on your companions to save you.

SLOUGH OFF SKIN

You can tear off your skin, shedding it like a snake, revealing the flayed flesh beneath. Your skin regenerates, slowly, and as it does your identity is remade. You have a new face, a new voice, a new perspective. You escape the sense of self that once held you back.

When you tear your skin off, you take enough Hurt to bring you to Breaking Point if you weren't there already; this Hurt can't be prevented or mitigated in any way.

Then, pick two options from the list below:

- When your skin returns, you are totally unrecognisable and cannot be visually identified as the person you once were.
- You erase any bonds which you don't want on you.
- You can re-assign which stat you gave +1 to in character creation.
- You can forget any move you know, except this one or Unstoppable Life, and replace it with a different move from this Deal.
- You immediately shed any effects that were influencing your mind, except losses due to Unstoppable Life.
- You cure yourself of a long-term physical complication or injury you've been suffering from.

PAINFUL EMPATHY

You feel the pain of others acutely. And what you feel, the Wounded Mother feels. When others share their pain with you, you bring them to The Wounded Mother's attention.

When you *Share Somebody's Pain*, add your current Hurt to your roll instead of your Soft stat. Add the following option to the results you can choose:

- She may, if she wishes, take 1 Hurt and get a Bond on The Wounded Mother.

SEX MOVE: HUNGRY BODIES

When you fuck somebody, the raw force of untamed, furious *life* within you uncoils and extends. It uses the meeting of your bodies as a conduit to *feed*. You and your partner may collectively decide to transfer any amount of Hurt from one of you to the other.

You're not sure why you're doing this. You had a normal life. Normal-ish. Sure, you felt something was missing. You knew you'd never quite fit in, that the expectation to settle for some shitty guy would suffocate you.

But you were safe. You knew where you stood, even if it was slightly apart. You figured you'd be able to endure it. This, though? This is different. A moment of madness and you've been swept away in a life of freedom and passion and violence and terror.

You tag along, carry the light for your comrades, shelter behind them. You're in over your head. You know you'll need to be paranoid just to survive the things your companions - madwomen, all of them - take for granted.

So, why does the idea of going back to your old life fill you with such dread?

The Lantern Girl

A Lantern Girl PC is all about being out of your depth and vulnerable. Fae lacks good Hard (to fight and avoid harm) and Subtle (to wriggle out of situations). Instead, fae must rely on caution and paranoia - and a suite of useful information gathering abilities - to survive.

Emblematic of this Deal is the ability *This Light Is Mine*, which lets you get more use out of *Reveal Truths* and *Commune With Strange Powers* rolls. This move also sets up the importance of *being in your lamp's light*, which a number of other moves care about. You don't get those benefits if your lamp is unlit, or if you're somewhere bright enough that your lamp's light isn't noticeable.

Your lamp's light can give you a number of other benefits. It can increase the resilience of you and your allies, letting you roll with Soft (and giving some Bonds) in its light. Likewise, the move *A Deer In Headlights* only works while your lamp is lit, and while it gives you some penalties, it can make an excellent source of Experience if you're cunning. The flipside of this is *At Home In The Dark*, which lets you hide effectively by extinguishing your light, and negates its various bonuses and penalties.

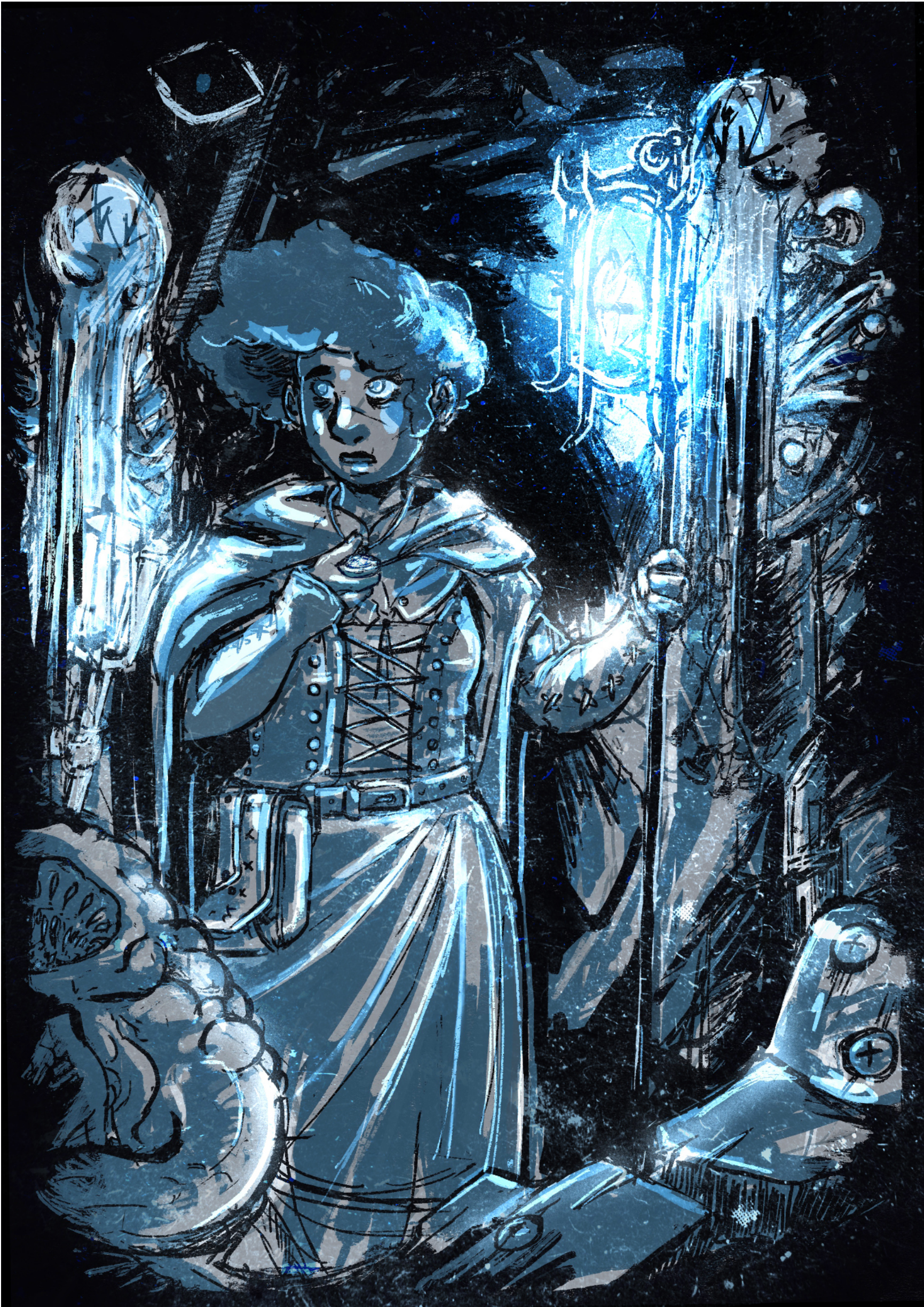
Completing your tool-kit are various information-gathering abilities. *Sixth Sense* is a fairly self-explanatory ambush-detector. Your *Sex Move*, and *Still Working Things Out*, however, are more social in nature, and you can expect them to mostly be useful when dealing with relationship stuff involving other Dungeon Bitches.

The Three Questions

- What are you running from?
- What is missing in your life?
- What terrifies you most?

The Two Relationships

- Another Dungeon Bitch convinced you to leave your old life and join her. How did she do this? *She gets a Bond on you.*
- You had a confidante back in town, and you left her behind. *You get a Bond on her. If you miss her, she gets a Bond on you, too.*



Stats

- Soft & Queer start at +1.
 - Hard & Subtle start at -1.
- Like any other character, you get to add +1 to *any* stat.

MOVES

Pick any two moves. If any of them involve a lantern, *it's the same lantern for all of them*. You also get your *Sex Move*, or your Intimacy Move instead if it would fit better.

This Light Is Mine

You carry a lantern. It's yours. It's a source of comfort to you, a reminder that - as frightening as your situation is - you aren't going into it blindly. It seems to work. It might just be your natural paranoia, but when your lantern's lit you have a knack for spotting things others might miss.

When you roll to *Reveal Truths* or *Commune With Strange Powers* in the light of your lantern and get a Success or Overwhelming Success, you can ask two questions instead of one. Likewise, on an Overwhelming Success, you can take both of the benefits (if it makes sense) instead of having to pick one.

Still Working Stuff Out

You're still uncertain about your place in this world, and are uncertain how to respond to the overtures of your fellow Dungeon Bitches.

Whenever a fellow Dungeon Bitch *Flirts* with you, *Shares Your Pain*, *Heals* you, or uses a unique move that involves intimacy between you, you may ask her one of the questions listed below, and get an honest answer:

- Why are you doing this?
- Do you trust me?
- Are you frightened?
- Are you sincere?

If you do, she gains an additional Bond on you.

A Deer In Headlights

When confronted with danger, rather than fighting or fleeing, your overwhelming instinct is to freeze, clutching your lantern for support. Overcoming this limitation is difficult, but the more you manage it, the more confident you find yourself.

While your lantern is lit, you take -2 to rolls to *Lash Out* or *Escape Notice*. Whenever you successfully escape serious danger without doing either, you gain 1 Experience.

A Light In Dark Places

You carry a light as a source of comfort, warding off the horrible darkness that seeks to snuff you out.

While you're carrying your lantern, you and any of your friends within its light can roll to *Endure Pain* using *your* Soft score. When another character does this, you get a Bond on her.

Sixth Sense

You have a talent for realising when you're in danger, often reacting to a threat before your friends even notice it. Sometimes, you might even respond to dangers you couldn't see coming, getting hunches and premonitions just in the nick of time. You spot ambushes, notice traps, and have a sense for when something's not right. When you're suddenly exposed to a threat that you didn't expect, you can trigger this move.

Roll with Queer.

ON A FAIL: Even though you see the danger coming, you freeze up in panic, and get -1 to any rolls for moves responding to it.

ON A SUCCESS: You have some insight into what's about to happen. You can ask one of the questions listed below, and get +1 to act on the answer:

- Who's in the most danger here?
- Where's the safest way to flee?
- Where is the threat coming from?
- What is the enemy vulnerable to?
- Why is this happening?
- What happens if we do nothing?

ON AN OVERWHELMING SUCCESS: You have time to analyse the situation, and shout a warning to your companions. You can ask two of the questions listed above, and then you and your friends get +1 to act on the answer.

At Home In The Dark

You've acclimatised to being surrounded by darkness. When the light fails, and the dark envelops you, you can use its concealment to your advantage.

You never risk taking Hurt for being suddenly plunged into complete darkness, or for acting in the dark.

When you try to *Escape Notice* by extinguishing your lantern's light, roll with Soft. On a Success or Overwhelming Success, you increase the benefit to acting with surprise from +1 to +2.

Sex Move: A Moment's Clarity

When you fuck somebody, things seem simple and safe in the afterglow. You can ask one of the questions from the moves *Reveal Truths* or *Commune With Strange Powers* - or *Still Working Stuff Out* if you have it - and get a truthful answer. No need to roll.

You do violence. It's pretty uncomplicated, really.

At some point in your past, you learned that the best way to get what you want is through force. You took that lesson to heart. When somebody stands in your way, you cut them down.

You don't have the advantages that a military man might. You probably lack formal training. Your equipment is likely ramshackle and mismatched. You don't have the backing of an entire patriarchal society willing to support your violence and inflict violence on your behalf. Quite the opposite - society treats women who kill harshly.

What you do have, however, is ruthlessness. Years of kill-or-be-killed defiance of society's norms have honed you into something cold and sharp. Where your companions might balk at the worst grisly excesses of combat, at the gore and horror of it, you are more than comfortable. You waded into the fray, laughing as you dance from enemy to enemy, drenched in the blood of your victims.

You revel in the chaos.

The Amazon

The Amazon excels at one thing; killing people. She's a character focused on violence, murder and war. Don't shy away from that.

Most of the moves you have access to help with this. *Favoured Weapon* makes you flat out better at *Lashing Out* than anybody else, and both *Endurance* and *Effortless Violence* make you better able to cope with the consequences. *Your Bullshit Won't Save You* is a slightly more specialised tool, preventing your victims from leveraging Bonds against you.

Battle Scars and *Terrible Beauty* are slightly less directly applicable in a straight fight. *Terrible Beauty* is your main social move - letting you leverage the aftermath of a fight to *Flirt* more successfully, and enhance your friends when you do. Finally, *Battle Scars* lets you capitalise on your grizzled nature to help your friends out, making you surprisingly good at *Sharing Pain* despite your low Soft.

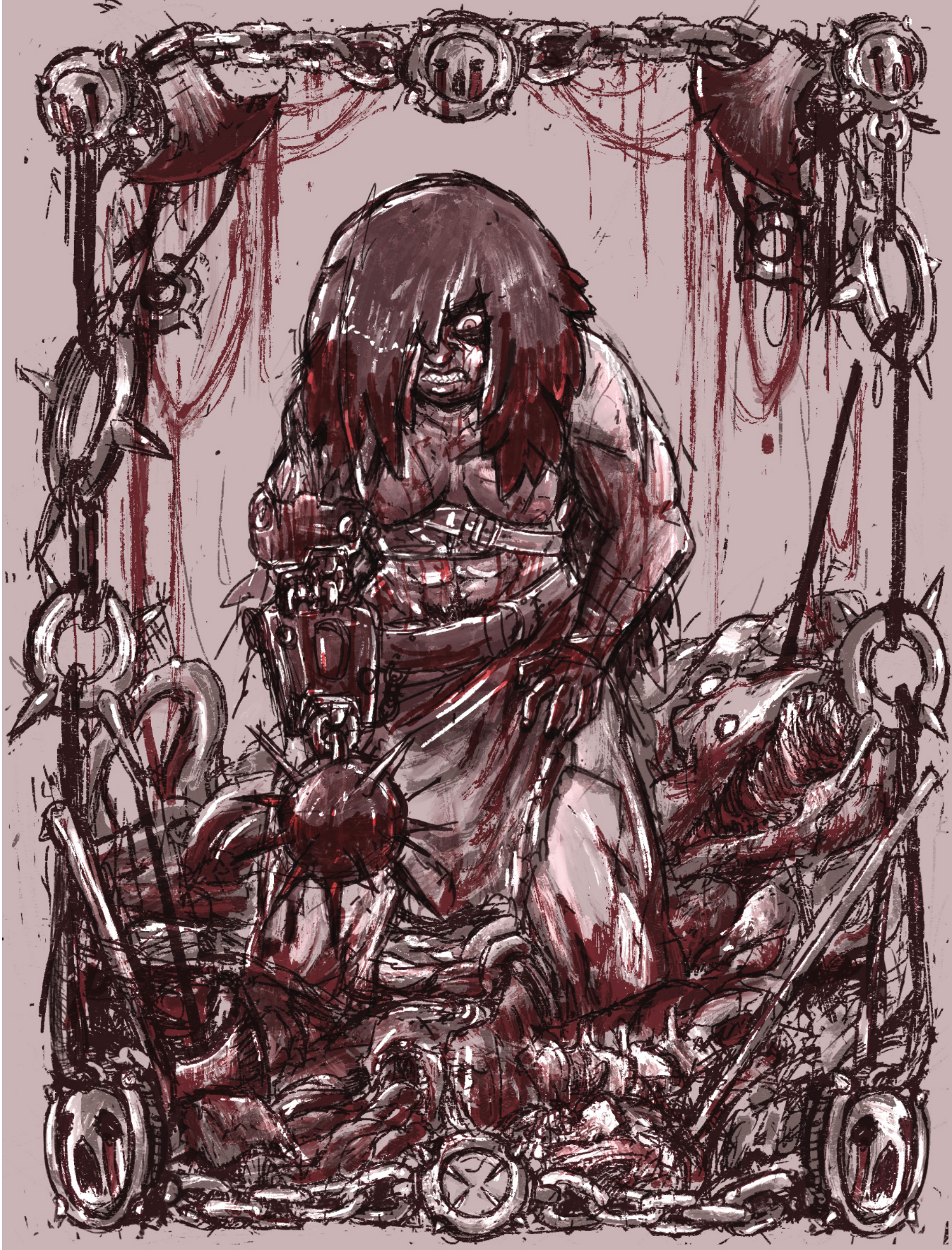
On the topic of *Flirting*, it's worth noting that the Amazon's *Sex Move* defines her as being a good lay, and is intended to encourage her to be rather promiscuous.

The Three Questions

- What are you running from?
- Who was the first person you killed?
- Why do you enjoy violence?

The Two Relationships

- You've only really opened up to one other PC. Who is ze, and what did you share with hir? *You get a Bond on each other.*
- You hurt somebody badly back in town, and they remember you. Who are they, and what did you do to them? *You get a Bond on them.*



Stats

- Hard & Subtle start at +1.
- Soft & Queer start at -1.

Like any other character, you get to add +1 to *any* stat.

Moves

Pick two from the list. You also get your *Sex Move*, or your Intimacy Move instead if it would fit better.

Favoured Weapon

You have a particular weapon that holds sentimental value, with which you are unusually skilled at. When you make use of it, you get +2 to Lash Out.

Endurance

You're just *tougher* than your companions. You can take an extra 2 points of Hurt before you're Broken. You're at Breaking Point after 6 Hurt, and become Broken if you take a seventh.

Effortless Violence

Violence comes naturally to you. When you fight, you can easily deflect, dodge, or shrug off the effects of your victim's attempts to fight back. Compared to your fellow Bitches, you're at far less risk when things turn nasty, elegantly avoiding any serious wounds.

When you *Lash Out* successfully, if you would take any Hurt as a consequence, you take one less Hurt than you otherwise would.

Battle Scars

You've been through a lot, and have the scars to prove it. Despite your grizzled exterior, you're walking proof that a girl like you can survive basically anything, and this can be a great comfort to your companions.

When you *Share Somebody's Pain*, if you've got scars or injuries visible, you can roll with Hard instead of Soft, and add your current Damage to the roll.

Your Bullshit Won't Save You

When you *really* have it in for somebody, the air of danger around you becomes laser-focussed on them. No appeals to reason, pleas for mercy, threats of revenge, or attempts at subterfuge can convince you to stay your hand, and your target knows it. Your ability to project barely-restrained malice can be rather useful to keep your rivals from acting up.

You can spend a Bond on somebody to cow them. For as long as they remain in the scene with you, they can't spend bonds against you or your companions.

Terrible Beauty

Fear and attraction share a strange and messy link, and you have learned to take advantage of this. By openly displaying your murderous prowess, you can inspire lust and admiration in those you turn your cold gaze on.

While you are covered in somebody else's blood, or wearing a freshly-taken body part from somebody you killed as a trophy, you roll to *Flirt* with Hard. Add the following to the list of options your partner can pick on on a Success or Overwhelming Success:

- She wants to be like you. If she acts on this and tries to emulate you, she gets +1 to her next roll to *Lash Out* while she does so.

Sex Move: Good Clean Fun

Despite your grim demeanour, you're surprisingly good in bed, and the experience is rewarding for both of you. You both get a bond on each other.

There have always been monsters. Women who turned away from humanity, and became something other and apart from it. The eldest of these women, those who found another path in ancient times, have withdrawn from the world, retreating into slumber, becoming beings of myth. Their descendants, however, still linger in the world of men.

Perhaps you're descended from such beings. Perhaps the evolution began with you, and you're the first of your kind. Perhaps your bloodline have always been monsters.

Your nature is easily hidden, you seem almost entirely unremarkable. That is, until your body unfolds into its true, monstrous shape. You moved unseen among the teeming swarms of mankind, blending into the crowd. You wore a mask of innocent girlhood, but one day that slipped, and somebody saw beneath it, glimpsed the person you truly were. So, you fled, abandoning your old life and falling in with a band of similar outcasts.

THE BEAST

The Beast is a predator. She relies on cunning over brute force, although with a decent Hard stat she's probably good at that, too.

Although there's no move for it, it's assumed that Beast PCs can move between her true form, a human disguise and perhaps intermediate forms. There's no specific mechanic for it, it just works.

A Beast's most potent ability is her *Sex Move*, which allows her to alter her appearance and capabilities based on who she's fucked most recently. By carefully choosing her partners, she can alter her appearance to disguise herself and enhance her raw power.

The move *A Wolf In Sheep's Clothing* lets you lure in prey who would victimise you, and can be very useful for setting up an ambush. When you *do* ambush somebody, both *Ambush Predator* and *Horrid Form* give you an edge. *Haematophagy*, meanwhile, gives you a potentially potent reward for your predation.

For a more sexualised, less violent approach, *Intoxicating Bite* is a good choice. It interacts with the subject's Sex Move, and potentially carries a strong erotic charge. If you want to tie yourself into the setting, *Beseech The Mother Of Monsters* can do this well, giving you a way to gather information while putting you in debt to a powerful NPC.

Remember that the Beast deals with sexualised predation, and this can be a hard set of themes for some people to engage in. Consult with other participants before playing this Deal, and remember to keep their boundaries and needs in mind.

THE THREE QUESTIONS

- What are you running from?
- What does your true form look like?
- Which of your mannerisms betray your real nature?

THE TWO RELATIONSHIPS

- Another Dungeon Bitch knows what you actually are. How did she learn? *She gets a Bond on you.*
- Somebody back in town uncovered your identity. Who? *They get a Bond on you.*



BESEECH THE MOTHER OF MONSTERS

Your lineage descends from ancient, terrible beings. The earliest of your kind are creatures of vast power, who - for now - lie in slumber in the deepest places of the world. When they stir in their sleep, the world quakes. When they one day awaken, it will herald the end times. You can tap into the dreams of these ancestors, entreating them for advice and learning their plans.

When you *Commune With Strange Powers* to contact your slumbering forebears, you can roll with Subtle rather than Queer. You may ask her an additional question when you do, but this additional question comes with a cost: she will set you a task to advance her agenda in the waking world, and gets two Bonds on you to spend if you shirk that duty.

STATS

- Hard & Subtle start at +1.
 - Soft & Queer start at -1.
- Like any other character, you get to add +1 to *any* stat.

MOVES

Pick two from the list. You also get your *Sex Move*, or your Intimacy Move instead if it would fit better.

AMBUSH PREDATOR

You're a dirty fighter, used to attacking from surprise and capitalising on it to prevent your victim being able to strike back. When you *Lash Out* and your victim isn't expecting it (either because you were hidden, because you'd lured them into a trap, or because they underestimated you), on a Success there is only one complication (you pick), and on an Overwhelming Success, there is no complication at all.

INTOXICATING BITE

Your fangs, normally kept concealed, carry a potent narcotic venom that your bite injects into the flesh of victims and partners. The toxin produces a disorienting euphoria; in the small doses you'd expose a lover to, the effect can heighten erotic sensations. In higher doses the toxin quickly overwhelms the mind, inducing a coma if a sufficient amount is injected.

Whenever you bite somebody, the intoxicating effect causes you to get a Bond on them. If you bite during sex, it causes your partner's *sex move* to trigger *twice as strongly*, getting double the benefits (without paying double the cost where there is one) from a single act. If the bite is violent or forceful, perhaps as part of *Lashing Out*, the effect is closer to chloroform, knocking them out cold and leaving them at your mercy.

A WOLF IN SHEEP'S CLOTHING

You rely on a careful deception, coupled with heightened sex appeal, to draw in prey. Concealing your true form, you play the part they want from you for exactly as long as it takes for them to drop their guard.

While you are in disguise, an anonymous stranger, or otherwise hiding your identity, you roll to *Flirt* with Subtle. When you do, on a Success or Overwhelming Success, you can offer your target a point of Experience to be alone with you, without needing to spend a Bond on them.

HAEMATOPHAGY

You feed on the blood of human victims. It's quite the delicacy, really. Sure, getting caught is a risk, but the delicious sustenance is quite potent.

A single mouthful of blood is enough to sustain you for a day, negating your need for food, drink and sleep. If you *totally* drain a victim when you feed (which, needless to say, kills them), you heal all of the Hurt you've suffered. If you feed without killing somebody, each Hurt you deal heals 2 of your own Hurt. If the victim is willing, she gets a Bond on you as well.

HORRID FORM

Your true form is genuinely horrific, although you conceal it well. Typically, mere clothing is sufficient to disguise your monstrous appearance, although makeup, carefully maintained posture and so on all help. When you expose your real appearance, the result is horror, panic, and confusion. Needless to say, this can be quite an advantage.

When you unexpectedly reveal your true appearance to a human for the first time, this move triggers.

Roll with Hard.

ON A FAIL: Your victim is filled with revulsion and reacts angrily and decisively.

ON A SUCCESS: Your victim is overcome by horror. Pick one of the reactions from the list below:

- They forget the events of the past few, and next few, minutes.
- They flee immediately.
- They acquire a phobia (of your choice) relating to the horror of your appearance and/or the circumstances leading to it.
- They freeze. You get +1 to your next roll to act against them (and it counts as being 'from surprise' for the purposes of the Ambush Predator move).

ON AN OVERWHELMING SUCCESS: The true horror of the event rattles your victim. Pick two reactions from the list above.

SEX MOVE: EROTIC ADAPTATION

When you fuck somebody, your powers as a shape-shifting mimic stir into action, and the act of physical sex allows you to take on characteristics of your partner. You get a +1 bonus to one of your stats, whichever is your partner's highest (for NPCs and monsters, work it out with the GM), and take on physical features of your partner. Your face might shift to resemble hers, your fingers might extend into claws, you might gain scars in the same places she has them.

When you next fuck somebody, your body will shift again, reassigning that +1 bonus. You'll lose the features gained from your old partner, and replace them with features from the new one.

As a bonus, when you fuck somebody, if you want to become pregnant, you do so automatically, regardless of how wildly impossible conception might be. Other girls can, if you want them to, get the job done, as can members of other species entirely.

You're a shapeshifter, and life finds a way.

You were once a girl. You died young, tragically so. Attempts were made to bring you back. Your corpse dug up, unwholesome rites performed. Or maybe you were injected with chemicals to kick-start the processes of life that had fallen still. Perhaps still you were hollowed out and filled with clockwork machinery. It worked, sort of.

Your carcass stirred into something resembling life.

On the reanimator's slab, your eyes slid open, your pulled yourself up, but... Something had gone wrong. You didn't know who you were meant to be, who these people were, or what you were meant to do. Their expectations for you were failed. The procedure was a failure. *You* were a failure. Most likely, they tried to destroy the *thing* they created. So, you fled.

And now, here you are.

The Corpse Doll

The corpse doll is about a few things. Resilience, body horror, transformation. More than any other Deal, this one is about rebirth, and reshaping yourself in a new image.

The benefit all Corpse-dolls share is that they are dead. This makes them immune to a whole bunch of stuff that living people need to worry about, and allows them to fix their own Hurt rather than relying on somebody else to do it.

Some other moves let them fix up their companions too, such as *Necro Romantic*, *Skeletons In The Closet*, and *Flesh Crafter*. Others are focused on evolution, either physically (in the case of *Flesh Crafter*) or emotionally (in the case of *Not That Girl Anymore*). Lastly, the ability to create puppets out of carcasses gives the Corpse Doll significant benefit as a force-multiplier.

Overall, the character enhances people's capabilities, keeps them going for longer, and provides an avenue for transformation.

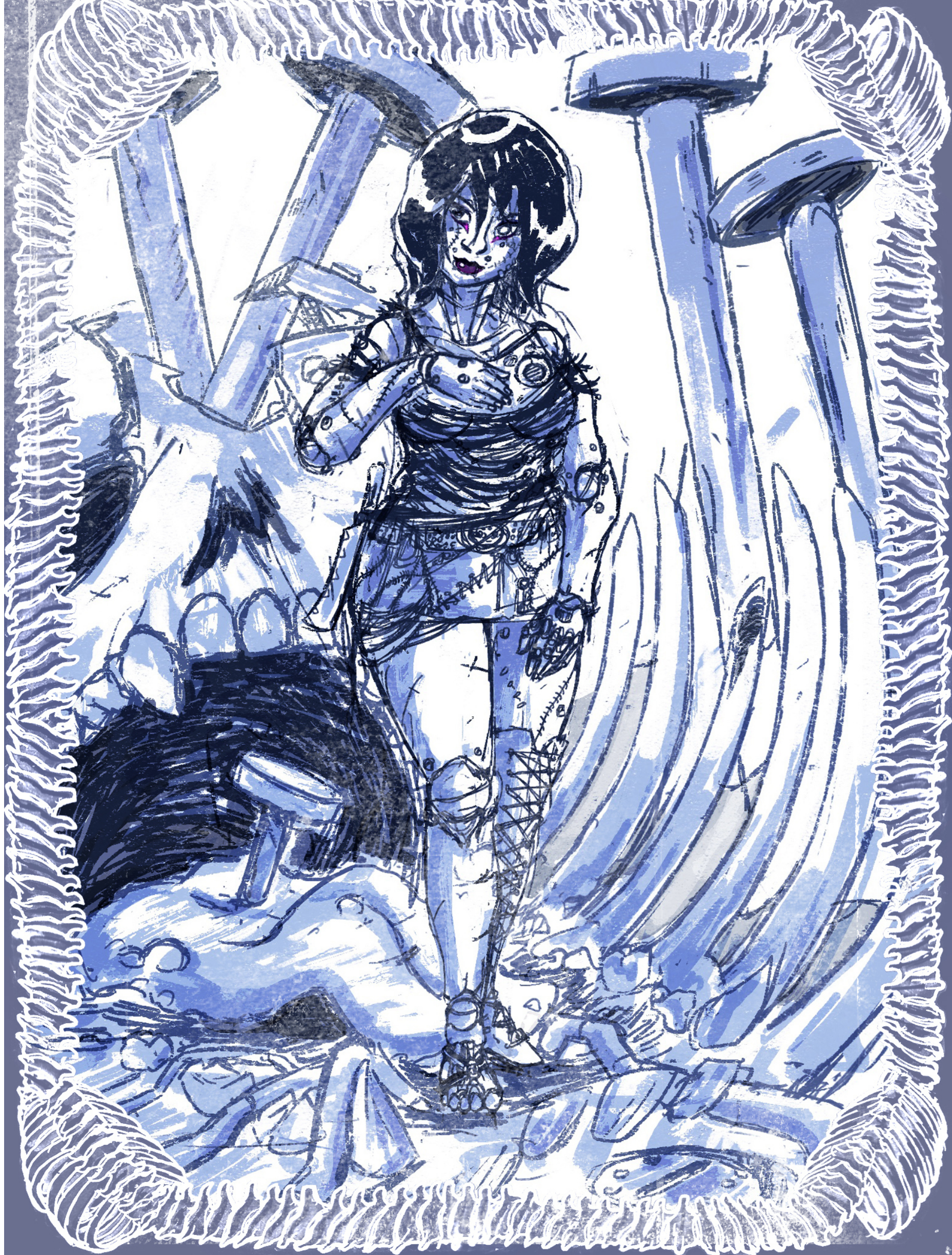
The Three Questions

- What are you running from?
- How did you die and how did you return?
- How much of your former life lingers?

The Two Relationships

◦ Who was the first of your fellow Dungeon Bitches that you met? How did she react to your undead nature? *If she was frightened, she gets a bond on you, otherwise you get a bond on her.*

◦ Somebody *made* you. Who were they? Why did they make you, and who from? Do you even know? *Whatever the case, your creator gets three bonds on you, and you get one Bond on them.*



Stats

- Hard & Soft start at +1.
 - Subtle & Queer start at -1.
- Like any other character, you get to add +1 to *any* stat.

Moves

You get *Reanimated*, and then pick one other move. You also get your *Sex Move*, or your Intimacy Move instead if it would fit better.

Reanimated

You are already dead, but not gone. You do not need to eat, drink, breathe, sleep, and so on. Poison, cold, drowning, sickness and other stuff that needs you to be alive cannot hurt you.

Unlike other characters, you can use the *Heal* move on yourself by stitching your dead flesh back together. When you do this, on a Fail you take an additional Hurt as you helplessly watch your carcass slowly crumbling.

Flesh Crafter

You can make surgical alterations to yourself or your patients, creating all sorts of interesting effects. This ability might be used to create a perfect surgical disguise, 'improve' the patient's anatomy, undo a serious ongoing wound, or any other mad science you can think of. You can even graft on new body parts entirely, potentially granting new capabilities to match.

Roll with Soft.

ON A FAIL: You screw up the procedure, badly. Your subject takes 1 Harm and a permanent, ongoing wound as a consequence.

ON A SUCCESS: You are able to make the alterations you wanted, but there are medical complications. You and whoever plays the patient decide on a consequence from this list together:

- Your subject suffers significant pain as a result of the procedure. They take one Hurt.
- Your subject's body is badly damaged as a side-effect of the surgery, resulting in a permanent, ongoing wound.
- Your subject's appearance becomes warped, marking them as unnatural and making the nature of the alteration obvious.
- If operating on somebody else, your subject finds the process invasive and uncomfortable. If you had any Bonds on her, you lose one. If she had any bonds on you, she loses one.

ON AN OVERWHELMING SUCCESS: You are able to make the alterations you wanted, without complications.

Skeletons In The Closet

Your former life was nasty, brutal and mercifully short. Despite how soon it was over, however, fate somehow managed to pack an unusual amount of trauma in for you. Now you've been given a second life, and you're finding that revisiting all that nasty stuff, letting it all out, is surprisingly cathartic.

Whenever you *Share Somebody's Pain* or somebody *Shares Your Pain*, on a success or an overwhelming success both of you heal 1 Hurt.

Corpse Puppets

You can reanimate carcasses by stitching a part of yourself into the corpse to operate it. Doing so causes you to suffer one Hurt from the loss of flesh.

The animated husk is under your total control, with as much finesse as its state of decomposition will allow, and also largely expendable. The husk remains animated until it is utterly physically destroyed - even if severely mutilated, it will continue to act.

Not That Girl Anymore

You see your newfound undead state as a blessing, a chance to reinvent yourself, to engage in necromantic evolution.

Whenever somebody gains or spends a Bond on you, you can respond by rejecting what they think they know about you; you gain one Hurt and one Experience, and the bond is wasted. (Either they don't gain it or it does nothing).

Necro Romantic

Your presence is comforting to the dead and dying. When you *Flirt* with somebody who's undead, seriously physically injured, touched by necromantic forces, sick, or dying, roll with Soft instead of Queer. Add the following to the list of options your partner can pick on a Success or Overwhelming Success:

- She can heal one Hurt, and if she does, then you get a Bond on her.

Sex Move: Cold Comfort

When you fuck somebody, the whole experience is deeply strange for hir - you are, after all, clammy to the touch and might be decomposing a bit - even as you take comfort in the sense of vitality. You may heal any amount of Hurt, and ze gets that many Bonds on you.

You have *opinions*. You've seen how the world treats people like you, and you intend to fix it.

The world, however, doesn't want fixing. The people in power rather like things how they are, and are very keen not to let the likes of you shake things up. So, you've made enemies in polite society. Probably had law enforcement trying to catch you for a while. It's ridiculous, really; incite a few riots, fuck a few bored wives, do a few arsons, and suddenly you're an outlawed enemy of the state.

So, you did what anybody in your situation would do. Fled to the fringes of society and joined forces with other women who shared your passions and your willingness to act. You'll survive, for now.

The Firebrand

The firebrand sacrifices herself on behalf of others. You have a lot of ways to give to your allies - protecting them using *Intercept Pain*, granting them Experience with *Mentor* and *The Line In The Sand*, or boosting their rolls with *Inspirational*.

You'll find that Bonds are useful to you; you'll be spending them more to use *Inspirational* and *The Line In The Sand*. Since your *Flirt* roll is likely to be fairly poor, you'll probably rely on *Intercept Pain* or your *Sex Move*, both of which come with their own drawbacks.

You can likewise find yourself lagging behind in *Experience*, since you spend it for *Wall Out The Pain* (itself important to survive *Intercept Pain*) and during your *Sex Move*. Finding a steady source of Experience to counter this - either from *Endure Pain* or *The Line In The Sand* - will probably be useful.

Lastly, if you want to have a real impact on the game world, *Rabble Rousing* is uniquely potent here. The effectiveness of the move builds up over time, until you get the Overwhelming Success you need. Time it right, and you can use it to do some impressive things, particularly back in town.

THE THREE QUESTIONS

- What are you running from?
- What line do you refuse to cross?
- Who have you left behind?

THE TWO RELATIONSHIPS

- Another Dungeon Bitch inspires you, and makes you want to be better on her behalf. What about her has this effect? *She gets a Bond on you.*
- Somebody back in town is hunting you. What did you do to provoke this? *Whatever the case, you both get a Bond on each other.*



Stats

- Hard & Soft start at +1.
 - Subtle & Queer start at -1.
- Like any other character, you get to add +1 to *any* stat.

MOVES

Pick any two moves. You also get your *Sex Move* automatically, or your *Intimacy Move* instead if it would fit better.

Intercept Pain

You've learned to tell when your comrades are in danger, and know how to shoulder their burdens for them. You step in the way of arrows, provide a shoulder to cry on, hold strong in the face of terror to give your companions hope.

Whenever another PC takes Hurt, you can intercept it and take it in their place. Gain a Bond on whoever you were protecting.

Inspirational

Your innate charm and presence makes you a natural figurehead. When you spend any amount of Bonds to give somebody bonuses to a roll, they get an extra +1 from it. (IE, spending 1 Bond gives them +2, spending 2 Bonds gives them +3, etc).

Wall Out The Pain

You are remarkably resilient and able to shrug off pain surprisingly easily, even if the armour you've built around yourself prevents any real emotional growth. When you suffer Hurt, you may erase one unspent Experience in order to ignore all that hurt.

Mentor

There is a knack for teaching, and you have it. Whenever you offer a comrade guidance or teach them how to do something, you may spend one or more of your currently accumulated Experience. If you do, your student gains that much Experience, plus 1 extra.

Rabble Rousing

Sometimes, somebody needs to make a scene to get shit done. You've gotten good at that, and know exactly how to draw attention to your words. Given time to work a crowd, you can start a riot. Whenever you make a public statement - either in person, or leaving a message - roll for this move.

Roll with Hard if your words are backed up by the threat of violence.

Roll with Soft if they're not.

ON A FAIL: Your words aren't merely ignored, but instead attract the wrong sort of attention. Somebody, or something, powerful and unfriendly gets a Bond on you.

ON A SUCCESS: People exposed to your message actually listen. Your words are believed, and people might - slowly and tentatively - begin to act on it. You get +1 to subsequent rolls to Rabble Rouse to the same audience, which accumulates until you achieve an Overwhelming Success.

ON AN OVERWHELMING SUCCESS: Your message resonates and the response is thrilling. People act, and they do so immediately and with great verve.

The Line In The Sand

There are things you simply *will not do*. Your commitment to your code of morality is unbending, a source of personal strength and an inspiration to your comrades.

Whenever you make a significant sacrifice rather than compromise your principles, you gain 1 Experience. If any of your companions join you in your principled stance, you may spend a Bond you have on them to give them 1 Experience as well.

Sex Move: Doing It For Her

When you fuck, you put your all into pleasing your partner. When you're done, you can transfer any amount of Experience you have currently accumulated to your partner, and get that many Bonds on her.

People think they're helpless, but it isn't true, and you know it.

The mortal soul is a dike holding back an endless sea of sorcerous power. All it takes is for a slight crack, and that power comes through. First in drips and trickles, then eroding a path, forcing the way open until finally the soul collapses and the sea comes rushing forth.

This, then, is your situation. Your soul is cracked, the tide of sorcery forcing its way through the gap. It refuses to be held back. Every day, the crack gets a little wider, the pressure a little harder to contain. You feel like you're becoming hollow, a vessel for sorcery to pour into, and when it fills you, you know it will overflow and wash away everything around you. The only question is what to do with the torrent of power rising within you, and who you will direct the flood against.

THE BANSHEE

The Banshee is about holding back unstable power. She directs raw, unrestrained force at her enemies, with little regard for the side effects.

A number of Banshee moves involve sacrificing faer physical and mental health for power. *Burn*, *Blaze* and your *Sex Move* all inflict Hurt on you as a price for using them, but provide a quick route to power if you accept it. Of particular note is the *Blaze* move, which only Hurts you after you end the effect, and gets worse the longer you keep it up. Knowing when to activate *Blaze*, and when is a safe time to deactivate it, is an intentionally difficult judgement call.

Other moves create dangerous side effects, generally outside of your control, and tend to trigger off your emotional state. *Scream* lets you lash out more effectively by giving in to your emotions, but allows for some nasty consequences if you get unlucky with it. Conversely, *Blight* activates when you're prevented from acting on your emotions. Whilst it can be a useful tool to take out enemies indirectly, you'll find it often activates even if you wouldn't want it to, and the drawbacks make it quite hard to use subtly.

Lastly, *Stalk* and *Dominare* are the most controlled applications of power you have, letting you use your *Flirt* move to compel action, or to stymie your enemies' ability to avoid you. These are your safest options, and are the ones you can best use as scalpels rather than sledgehammers.

THE THREE QUESTIONS

- What are you running from?
- How were you marked as supernatural?
- Why can't you control your power?

THE TWO RELATIONSHIPS

- Another Dungeon Bitch is frightened of you. Why? *You get a Bond on her. If you care that she's frightened, and want to fix it, she gets a Bond on you, too.*
- You left somebody important behind in town. Who are they? Why do they matter to you? *They get two Bonds on you.*



STATS

- Hard & Queer start at +1.
- Soft & Subtle start at -1.

Like any other character, you get to add +1 to *any* stat.

MOVES

Pick any two moves. You also get your *Sex Move*, or your Intimacy Move instead if it would fit better.

SCREAM

When you scream, glass cracks, ears bleed, and people whimper in fear and pain. Roll to *Lash Out* at +1. Add the following options to the possible consequences:

- Everybody who didn't know ahead of time to cover their ears is deafened.
- All delicate objects nearby shatter.

BURN

You have learned to sacrifice your health in exchange for supernatural might, torching away flesh and sanity for temporary power. When you roll for a move, after seeing the result you may choose to take Hurt, gaining a +1 to the roll for every Hurt suffered.

BLAZE

You can mantle yourself with an aura of furious supernatural power. Each time you do this, choose one effect:

- You can cause anything you see to burst into flames just by willing it.
- Weak-willed NPCs, animals, and non-sentient monsters are overcome with terror and utterly unwilling to approach you.
- Objects move at your command when you gesture to them.
- Animals flock to you and obey your commands.
- Nobody but you is capable of talking louder than a murmur.

When you lower the aura, you take one Hurt, plus one more Hurt for every full day you'd kept the aura active.

STALK

When pursuing a target, you have an uncanny ability to arrive in places you weren't meant to be. You may spend a Bond on somebody to appear in a scene with them (one currently going on, or beginning a new scene if you wish). No distance, barriers, wards, or security can prevent you appearing in this way.

BLIGHT

Your worst urges have a habit of manifesting themselves, despite your conscious wishes. When you truly, sincerely, venomously wish somebody harm but are unwilling or unable to act on it, this move triggers. If successfully directed against a PC, it deals 1 Hurt.

Roll with Queer.

ON A FAIL: Your frustration festers within you. You take one Hurt from the pent-up emotion, and you and the GM pick a complication together from the list below.

- Your victim has nightmares about you.
- Your companions have nightmares about your victim.
- Plants and small animals around you and your victim wither and die.
- Writing around you and your victim becomes scrambled gibberish.
- Small fires break out around you uncontrollably.
- You vomit up blood from the strain.

ON A SUCCESS: Your spite manifests itself, causing the victim of your ire injury through seemingly unrelated means. Furthermore, you and the GM pick a complication between you, from the list above.

ON AN OVERWHELMING SUCCESS: Your spite successfully takes shape in reality, and your victim suffers a seemingly unrelated injury. Furthermore, the catharsis is beneficial to you; pick a benefit from the list below.

- You gain 1 Experience.
- You heal 1 Hurt suffered.

DOMINATE

Your personality has a ferocious, frightening edge to it, and you've learned to use it as a weapon.

When you *Flirt* while making prolonged, direct eye-contact, you may activate your *Domination*. On a successful roll, as well as their picking options, you *may* make a hypnotic suggestion. If the subject doesn't go along with it, they suffer 1 Harm, in the form of an overwhelming headache, nausea, etc.

SEX MOVE: SCORCH

When you fuck somebody, you go *all out*. The experience is raw, feral, and a little scary. You may suffer any amount of Hurt, and get that many Bonds on your partner. Your partner can do likewise.

This isn't the first time you've retreated from society. The first time round, you tried to become a nun. Perhaps you saw it as your only escape route from the abuses of a society that kinda hates women, hates queer women more, and hates smart, passionate queer women in particular. Or, equally likely, you were motivated by sincere religious urges. Or perhaps some combination of the two.

But, being a nun didn't work out so great. Maybe you never managed to adapt to the strict rules of cloistered life. Maybe you were caught in a forbidden romance with another sister. Maybe your religious convictions were deemed too heterodox, and increasingly nasty methods were being used to make you recant. Or, just maybe, you felt the divine calling you elsewhere, and followed willingly.

Whatever the case, you're free, now. You've thrown in your lot with a band of ruffians and weirdos, and found an odd sort of sisterhood with them. And, while your life as a fugitive has taught you to be quick, cunning and resourceful, the gifts of your faith haven't left you. Something is looking out for you.

The Runaway Nun

The Runaway Nun is not a directly potent Deal. She has few tools which she can use as a hammer against problems, and little in the way of brute strength. Her worth lies elsewhere. She needs to use Bonds - which she has good access to - and cunning, if she is to succeed.

Ze can become a competent social manipulator with moves like *Spiritual Adviser* and *Beyond Reproach*, or support hir allies with moves like *Ordained Ritualist* or *Cloistered & Sanctified*. Alternatively, she can become surprisingly slippery, combining a good Escape Notice roll with the moves *Spiritual Adviser* and *Guided Pilgrim* to slip out of difficult situations.

Thematically, the Nun deals with the conflict between worldliness and divinity. A few moves - *Beatific Visionary* and *Guided Pilgrim* - directly imply that a higher power is watching over her, whilst others are about using her social advantages in grubby mundane ways. Her *Sex Move*, which pushes her to confront her relationship with her vows, highlights this well.

The Three Questions

- What are you running from?
- What do you venerate?
- What brings you comfort?

The Two Relationships

- Another Dungeon Bitch shares your convictions. Who is she, and why? *If you convinced her, you get a Bond on her, if she already felt that way, she gets a Bond on you instead.*
- You left somebody dear to you behind in the convent. What was your relationship like? *You each get a Bond on each other.*



Stats

- Soft & Subtle start at +1.
 - Hard & Queer start at -1.
- Like any other character, you get to add +1 to *any* stat.

Moves

Pick any two moves. You also get your Sex Move automatically, or your Intimacy Move instead if it would fit better.

Spiritual Adviser

Your words, though quiet and cloaked in religious symbolism, are surprisingly shrewd and persuasive. When you use a Bond to offer somebody Experience to do something, if they don't accept, you get the Bond back.

Cloistered and Sanctified

You are something precious, to be protected from the grim realities of the world. You take -2 to rolls to Lash Out. Whenever you are unable or unwilling to act, your companions get +1 to any rolls to protect you. You get a Bond on them when they do.

Beyond Reproach

Your status as an ordained member of a religious sisterhood protects you from certain social consequences. If you are ever accused of wrongdoing - regardless of whether you actually did it - this move triggers.

Roll with Subtle.

ON A FAIL: Your shamed reaction provides compelling evidence as to your guilt, regardless of whether or not you're actually at fault. Your accuser gets a bond on you.

ON A SUCCESS: Your reputation defends you. You immediately get a Bond on anybody who took part in the accusation and, if they had any Bonds on you, they lose one.

ON AN OVERWHELMING SUCCESS: Reputation absolves you and shames your accuser. You immediately get a Bond on anybody who took part in the accusation. If they had any Bonds on you, they lose all of them, and you get that many extra Bonds on them.

Beatific Visionary

You have a connection with a benevolent higher power which you can call on for aid. When you *Commune With Strange Powers*, you may take 1 Hurt. If you do, you may roll with Soft instead of Queer, and at +1.

Ordained Ritualist

You have been trained and authorised by your church to perform the various essential rites of your faith. Whilst no longer part of the church's formalised structure, you'll still minister to the needs of your fellow Dungeon Bitches.

When you perform a minor daily ritual (such as hearing confessions, blessing meals, or similar), everybody who partakes in the ritual gets a bond on everybody else present.

If the ritual was one that is performed only rarely (such as a marriage, last rites, funeral, or sanctifying a newly-established shrine) then in addition, everybody taking part gains 1 Experience.

Guided Pilgrim

You have a knack for getting to places you want to be, or out of places you don't. Things just work out for you; you never get seriously lost, and the door you need to go through is always unlocked. It's not clear exactly where your journey is leading you, but something clearly wants to make sure you get there.

So long as nobody uses violence to stop you, you can always safely leave a scene if you want to, and end up somewhere safe. The means of your escape need not make sense; if need be, miraculous intervention will get you where you need to go.

Likewise, if you want to find your way into a scene in progress, you can always do so eventually. Distance, precautions, and so on can only keep you away for so long; you'll get there before the scene ends.

Sex Move: Secret Sins

You're a nun, and you know you shouldn't be fucking people. You and your partner have a choice: either you confess to failing your vows, in which case your partner gets two Bonds on you, or try to keep it secret, in which case you get two Bonds on your partner.

There are hidden traditions in the world, older than the society that currently sprawls over the land like a drunken husband. Predating towns, armies, agriculture. Kept secret, passed down from aunt to niece.

You've been initiated into one such tradition. You've learned to recognise hidden signs, to see the world through an older, less polluted lens, to perform the old rites of power.

Such things are not well accepted in current society. They challenge the power structures that prop up the corrupt, not to mention your kind make a convenient scapegoat. Maybe somebody found you out, and you had to flee in the night. Maybe you were attracting too much heat and quietly slipped away before it all boiled over. Maybe your fellow Bitches rescued you from the pyre. Whatever the case, you can't go home.

The Witch

At the beating heart of this Deal is her ability to cast spells. Every witch possesses at least three spells, and all but one of her moves improve the utility of those spells.

These spells can be cast as often as you wish, without risk, so long as the Witch has the safety and security to cast from. Each spell can be thought of as a solution looking for problems; by casting the right spell at the right time, a Witch can often totally circumvent otherwise difficult challenges.

A significant talent of the witch is in information gathering; she has good *Soft* and *Queer* (meaning good *Reveal Truths* and *Commune With Strange Powers* rolls), and a few of her spells likewise help with this.

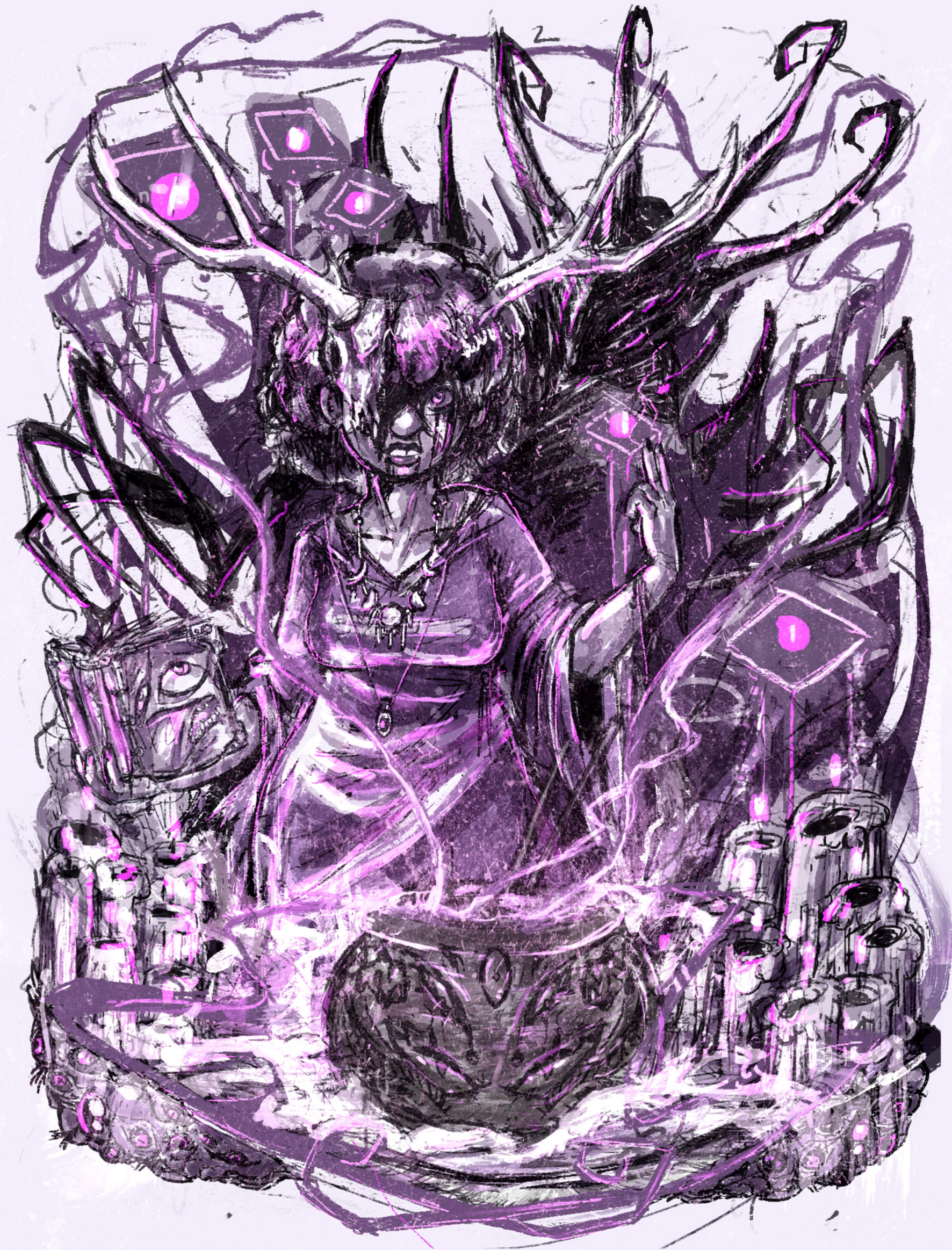
However, the real strength is with the moves *Scrying* and *Spirit Servants*, which allow her to spy on people and act from afar, and *Whisper Networks* which rewards her when people confide in her. Combining all these factors, a clever Witch PC can be an incredible source of knowledge.

The Three Questions

- What are you running from?
- What secrets do you know?
- What have you sacrificed for power?

The Two Relationships

- Another Dungeon Bitch has shared an intimate secret with you. What did she say to you? *You get a Bond on her*
- Somebody taught you your magic; who? Was she benevolent, or using you as a pawn? *Whatever the case, she gets two Bonds on you.*



Stats

- Soft & Queer start at +1.
 - Hard & Subtle start at -1.
- Like any other character, you get to add +1 to *any* stat.

Moves

You get *Witchcraft*, and pick one other move. You also get your *Sex Move* automatically, or your Intimacy Move instead if it would fit better.

Witchcraft

You are capable of casting codified spells from some magic tradition. When you gain this move, *pick three spells from the list that you can cast*:

- **GLAMOUR** (creates an intangible illusion of anything you can picture, lasting as long as you wish).
- **ANIMAL TONGUES** (you can temporarily talk with and understand animals, and they react well to you).
- **SHROUD** (somebody or something becomes invisible and otherwise imperceptible, until its presence is impossible to ignore).
- **SECOND SIGHT** (temporarily become able to see invisible things and pierce illusions and disguises).
- **SHAPESHIFTING** (the spell's subject or victim, which can be yourself, temporarily takes on the physical form of an animal or person).
- **PSYCHOMETRIC READING** (learn the history, emotional resonance and supernatural potential of an inanimate object).
- **REPELLENT WARD** (a marked-out area becomes viscerally off-putting to a chosen type of being, examples of which will avoid entering if at all possible).

To cast a spell, you need to spend a few minutes performing the correct rites, and the subject of the spell must be present. If you have an appropriate token representing the spell's subject - a little wax doll, a vial of their blood, a letter with their signature - that is just as good as if they were there in person. There is no limit to how frequently you can cast spells, so long as you have the time and space to do so.

When you cast a spell, you may leave it unfinished, suspended in your mind so that only the final syllables and gestures need be made to complete it. Completing a spell prepared in this way takes only a moment and a flick of the wrist, rather than several minutes of complex rituals. You may have only one such spell readied in your mind at once; prepare another, and the currently prepared spell is wasted.

Whisper Networks

You are an expert in keeping hidden channels of communication open, allowing hidden knowledge to be shared behind closed doors.

When somebody shares a secret with you, or you share a secret with somebody, you gain 1 Experience, and she gets a Bond on you.

Spirit Servants

You can call up spiritual beings - ghosts of the departed, elemental spirits, the fey, or djinn, perhaps - to serve you. Doing so takes a short while spent performing the proper rites, much like when you cast one of your spells.

When you perform the proper ritual, the spirit in question arrives. All that is in doubt is how cooperative it is.

Roll with Queer.

ON A FAILURE: the summoned entity resents being called, and is uncooperative. It's not gonna do anything useful for you, and you may need to placate or pacify it to prevent it from running amok.

ON A SUCCESS: the summoned entity will serve you... For a price. Offer an appropriate sacrifice and it will perform a single service for you, and then return from whence it came. You also get a Bond on it.

ON AN OVERWHELMING SUCCESS: the summoned entity is eager to help. It will perform a single service for you for no cost, and then return whence it came. You also get two bonds on it.

Scrying

Using the secret methods of your tradition, you have learned to view people from afar, casting your senses to their location without needing to be physically present.

You may spend a Bond on somebody to view their location, seeing and hearing their surroundings as if you were there. You may make use of passive moves like *Reveal Truths* or *Endure Pain*, depending on the circumstances, but nothing that requires you to act physically. You can also cast spells on the subject of your scrying as if you were present.

Extended Repertoire

Your studies have taught you an extensive suite of magic. You know the other four spells you didn't pick when you gained Witchcraft.

Magical Research

You have worked to unlock arcane secrets, and have created an entirely new spell of your own. Work with the GM to determine what new spell you've created.

Sex Move: Sensual Rites

When you fuck somebody, you can keep a little token from the encounter to remember it by. Obviously, it counts as a sympathetic token for the purposes of casting spells on your partner.

Further, if you're fucking as part of a ritualised sex-act then you get +1 to any rolls to *Commune With Strange Powers*, or for any other overtly supernatural moves made as part of the ritual.

You used to *be somebody*. A member of the upper nobility, a minor royal born into a life of wealth, luxury and privilege. You threw all that away.

Here's the thing. Daughters in royal families really have one purpose; they get married off to a politically convenient prince, and get fucked by him, and have his kids. There mostly so that their value as breeding stock makes them useful political trades. That's what they're for. Which Fucking Sucks at the best of times, but doubly so if gayness makes the idea of marrying a guy intolerable.

What you actually *did* varies. A refusal to accept an arranged marriage will do it, of course. But then, you might have fallen in love with, or been caught fucking, somebody you shouldn't. A visiting princess from another nation, perhaps. Maybe one of your maids. Maybe you didn't try to hide it, and were loudly outspoken about your desires. Doesn't really matter now.

You were disgraced. Maybe you got disowned. Maybe you fled before they could use the particular tools of power to force compliance from you. Maybe you just couldn't take the pressure anymore, and publicly stormed out.

You can't go back. This mess, the horror and passion of it, is your life now.

The Disgraced Princess

The disgraced princess is, let's face it, a social powerhouse. Wealth, privilege and sexuality are all weaponisable, and her upbringing makes her adept at using them.

You can expect to have plenty of bonds on NPCs, thanks to moves like *Wealth Is Power* and *Your Reputation Precedes You*. These strings feed into moves like *Diplomacy*, *Pulling Strings*, and *Fake Credentials*, which can grant you concrete social control over people. Likewise, *Poise and Seduction* makes you just *better* at *Flirting* than other Bitches, and can lead nicely into your *Sex Move*, which then allows you to become a vicious domme and start issuing commands. All in all, you have plenty of tools to control a social situation, particularly if you can make things sexual or pull rank.

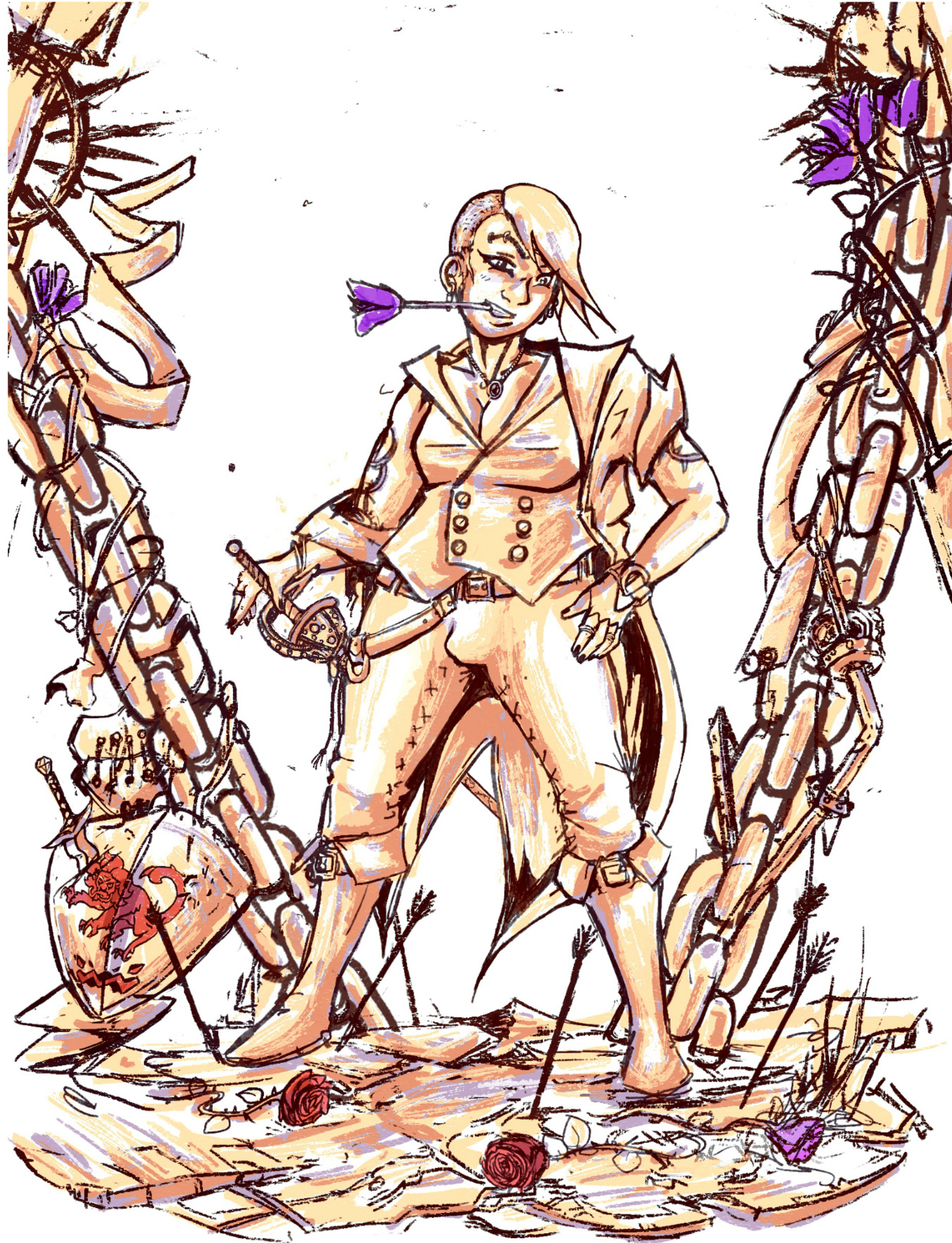
Remember, you have a good Subtle score, too, so when things get messy it's easy to fade into the background (with *Escape Notice*) and let your companions do the work of protecting you.

The Three Questions

- What are you running from?
- What did you do to disgrace yourself?
- What do you miss from your old life?

The Two Relationships

- Another Dungeon Bitch admires you. Why? Is it merely your station in life, or does she see something in you others don't? *You get a Bond on her.*
- Do any of your noble family want you back? *If so, you get a Bond on whoever is doing the most to bring you back. Otherwise, whoever kicked you out gets a Bond on you.*



Stats

- Subtle & Queer start at +1.
 - Hard & Soft start at -1.
- Like any other character, you get to add +1 to *any* stat.

Moves

Pick any two moves. You also get your *Sex Move* automatically, or your Intimacy Move instead if it would fit better.

Wealth Is Power

You still have access to quite a lot of money. Perhaps you brought a supply of wealth with you when you fled, perhaps word hasn't got out yet that your credit is cut off, or perhaps there's somebody sympathetic bankrolling you. Whenever somebody accepts money from you to do something they wouldn't have done otherwise, you get a Bond on them.

Your Reputation Precedes You

You're well known, at least by name, and probably by face, too. A public figure with an established reputation. You can leverage that - "*do you know who I am, peasant?*" - to your advantage. Whenever you first meet somebody, you get a bond on them.

Poise And Seduction

A lifetime immersed in the sexual politics of the nobility has taught you how to present yourself perfectly for the response you want to elicit. When you need to, you can adjust your appearance to ooze sexuality.

When you're able to take a little time to prepare your appearance first, you roll to *Flirt* at +1. Add the following to the list of options your partner can pick on a Success or Overwhelming Success:

- They are inflamed with lust, and offer to get physical *right now*. They get +1 to any Flirt move they make in direct response to this.

Pulling Strings

You're excellent at pushing people's buttons, knowing how to provoke action in even the most unwilling of subjects. When you *Get A Read On Somebody*, on a Success, you get a Bond on them, and on an Overwhelming Success you likewise get an additional bond on them.

Fake Credentials

You've still got some trappings of your old position, and you can use them to pass yourself off as holding privilege and power.

You can use your credentials to offer somebody XP to do something without spending a Bond to do so. When you do, your family get a Bond on you. The more Bonds they have on you, the more of a problem you've become for them, and the more likely they are to do something about your activities.

Diplomacy

As part of your training preparing you for a life among royalty, you've been taught to handle negotiations and treaties. It's a useful skill, now that you're constantly exposed to potentially hostile threats.

Whenever you sign off on a pact, contract, treaty or deal with an NPC or monster, this move triggers.

All of the following effects occur:

- The two main signatories each get *three* Bonds on each other.
- Every Dungeon Bitch involved gets 1 experience.
- You can include a single loophole or ambiguity in the deal to be exploited later. You don't have to decide what it is yet; you can reveal it when you choose to act on it. Nobody else involved knows that it's there until you tell them.

Sex Move: Be Mine

For you, sex is about power, and you are the one in control. When you fuck somebody, you use the act to assert your dominance. You can give her a command when you're done; if she follows through, she gains one Experience, and if she ignores it she takes one Hurt.

The world is cold and nasty at the best of times, but for people like you, it's actively cruel. You've learned not to draw attention to yourself, to slip under people's notice, to become invisible. It's easier this way. It's safer.

Your ability to pass unnoticed verges on supernatural. The eye naturally slides off you, you drift out of people's memories. You move through the world without a trace, hidden and safe.

Sometimes you wish somebody could see you for who you really are, that you could be recognised and valued, but the feeling soon passes.

The Invisible Girl

The Invisible Girl is - at her heart - frightened of the world around her, and how it might react to her. So, she hides. More than any other deal, the Invisible Girl excels at *Escaping Notice*, with a number of moves that focus it.

Notably, the move *Second Face* gives you a flat +2 to *Escape Notice*, meaning that (with your high Subtle) you'll rarely fail that roll. The identity of your second face can vary; it might just be a constructed persona. Just as likely, though, is that your second face is who you once were; the unassuming, unthreatening, unqueer person society wants you to be. Using your second face can be beneficial, but you risk being trapped in the role, so it's best used sparingly.

Other moves key off *Escape Notice* in less direct ways. *Wallflower* makes you a great information-gatherer while hidden, and *Quietly, Carefully* gives you the narrative authority to insert yourself into a scene.

More focus on how you can't open up, even to those close to you. You might build up slow resentment with *I Remember Who Hurt Me*, racking up Bonds in the background, only to burn through them all in one burst.

Alternatively, you can be more passive, and take *Going Along With It*. Lastly, you can highlight your struggle to relate to your fellow Bitches by taking *Lifting the Veil*, making those moments where you do open up feel special.

Ultimately, the Invisible Girl relies on keeping herself hidden - either physically or emotionally - to function. Be careful, patient and stealthy when you play her.

The Three Questions

- What are you running from?
- What first taught you that you needed to be invisible?
- What about you do you wish you didn't have to hide?

The Two Relationships

- One of your companions relies on you for something. What does she need from you? *You each get a bond on the other.*
- Somebody back in town knows too much about you. What dirt do they have on you, and how did they get it? *They get two bonds on you.*



Stats

- Soft & Subtle start at +1.
 - Hard & Queer start at -1.
- Like any other character, you get to add +1 to *any* stat.

Moves

Pick any two moves. You also get your *Sex Move* automatically, or your Intimacy Move instead if it would fit better.

Second Face

You have a faked identity, a whole other person you've carefully constructed, and the means to disguise yourself as her. Perhaps the disguise is one of cunning makeup, or maybe there's something almost supernatural to it, you've been pretending so long. Perhaps your second face is who you originally were, who society wanted you to be, an identity you only revert to unwillingly.

When you Escape Notice by adopting your second face, roll at +2.

Wallflower

You've learned that people do all sorts of revealing things when they think they're alone. By patiently waiting and observing, you can pick up all manner of useful little secrets.

When you Reveal Truths about somebody who doesn't realise you're observing them, roll at +1.

On a success, pick either a Bond on your subject, or +1 to act on what you learned.

On a overwhelming success, take BOTH a Bond AND +1 to act on what you learned.

Quietly, Carefully

You're adept at acting while hidden. So long as you remain unnoticed, you can take advantage of your concealment. Sometimes, you're there without anybody realising, waiting for the moment to reveal yourself.

If you aren't present in a scene, but conceivably could be, then you can declare yourself present and hidden at any point to insert yourself. Roll Escape Notice when you do, to see if others pick up on your presence. If you succeed, you get +1 to any actions you take while remaining hidden.

Lifting The Veil

The real you is something kept carefully hidden. When you trust somebody enough to reveal yourself, the resulting moment of intimacy can pull you closer together.

When you *Flirt* by revealing something hidden about yourself, roll with Soft. On a success or critical success, she adds the following option:

- She feels protective of you, and gets +1 to her next roll made to protect you.

Going Along With It

Sometimes, it's easier to let yourself be guided by others, to not assert yourself or pursue your own ideas. You've learned to let go, and stay in the background as a follower.

Whenever you're offered XP to do something, either from a spent Bond or as a result of a *Get A Read On Somebody* move, if you go along with it you get one more XP than you otherwise would.

I Remember Who Hurt Me

You grit your teeth and endure what you need to, keeping your head down and waiting for the bad times to be over. You might not react, or show any real sign of fear or anger, but you remember.

Whenever you must *Endure Pain* because of somebody, you get a Bond on them.

Sex Move: A Quiet Hope

After you fuck somebody, everything feels okay for a moment. Maybe it's safe to emerge from your hiding, at least to her.

In the afterglow, you can reveal something about yourself to her. If she accepts you, you get a Bond on her. If she doesn't, you take one Hurt and she gets two Bonds on you.

Civilisation doesn't have a place for women like you, so you stopped trying to find one; you picked up a knife and some supplies instead, and headed into the wilderness. Made yourself a little shelter, a bow, the various things you needed to live, and cast off the trappings of civilisation to dwell among the strange and monstrous inhabitants of the world.

You lived among monstrous things, and became subtly monstrous yourself. Still, something about your fellow Bitches caught your fancy, and you deigned to live among them for a while.

THE VIRGIN HUNTRESS

At her core, the Virgin Huntress sits slightly apart from other Bitches. Various moves reward hir staying a little distant, either emotionally or physically, and others spotlight how ze's grown closer to the monstrous elements of the world.

Your high Queer stat already makes you good at *Communing with Strange Powers*, and *Monstrous Sympathy* improves that - letting you bond with monstrous powers, including the one established at character creation. Other moves use Queer in place of your poor stats, lending an otherworldly edge to actions other Bitches treat as mundane.

Your only move related to violence is *Hunting Rites*, which pushes you to make violence personal and ritualised. Choose your prey carefully, as if you leave the hunt, you'll drop any leverage you have on them.

A few moves make you more distant than your fellow Bitches. *Unreachable* pushes you to consider how much you're willing to open up when they *Flirt* with you, while *Not Quite There* lets you partially extract yourself from a scene, and *Mementos* allow you to help your companions without being present.

All these combine to make a Bitch who's on the fringes of the group.

Notably, the Virgin Huntress generally has an Intimacy Move rather than a Sex Move, triggering in moments of intense emotional connection. While she may eschew physical sexuality, for whatever reason, the Virgin Huntress is just as capable of forming deep emotional bonds with people. She just expresses herself a little differently.

THE THREE QUESTIONS

- What are you running from?
- You kept a single affectation from the civilisation you abandoned; what was it, and why?
- Something about you marks you as an outsider; what is it, and how did you get it?

THE TWO RELATIONSHIPS

- You've been secretly admiring one of your fellow Bitches. Who, and why? She gets a bond on you.
- You've had friendly relations with something that lives down the dungeon. Who is she, and what brought you together? You get a bond on each other.



STATS

- Hard & Queer start at +1.
 - Soft & Subtle start at -1.
- Like any other character, you get to add +1 to *any* stat.

MOVES

Pick any two moves. You also get your *Intimacy Move* automatically, or your Sex Move instead if it would fit better.

MEMENTOS

You leave little trophies and tokens with your friends, gifts for them to remember you by. You can always spend bonds on your fellow Bitches even if you aren't present in a scene. When you do, state something you've given them, and the memory it reminds them of.

MONSTROUS SYMPATHY

Your place outside of society has its perks, bringing you closer to the more monstrous powers in the world. When you parlay with them, that closeness lets you empathize where others would only be left in amazement.

When you Commune With Strange Powers, if you've physically met with (or are currently face-to-face with) the entity you're communing with, you can roll at +1. On a success or overwhelming success, you and the entity you're communing with get a Bond on each other as well as the normal results.

UNREACHABLE

You're fundamentally unlike most other people, distancing yourself from them. Opening up to others is difficult for you.

When somebody Flirts with you or Shares your Pain, you may pick one:

- You push them away. You get a bond on them and they lose a bond on you.
- You let yourself be vulnerable. You lose a bond on them and they gain a bond on you.

HUNTING RITES

You take the ritual of the hunt seriously. There's proper steps to take - you gird yourself before you set out, and pay proper respect to your prey once you're done. The ceremony needs to be done properly, or it's not really a hunt.

You can perform a short ceremony to declare somebody or something as your Prey. Once you do, you get +1 to all rolls towards finding them or harming them. You can only have one Prey at a time - to abandon a Prey before you kill them, you must relinquish all the Bonds you have on them, which must be at least 1.

NOT QUITE THERE

Something marks you out as unearthly, not wholly part of the mundane world. When you need to, you can slip away from unwanted attention.

When you try to *Escape Notice* from mundane, civilised people, roll with Queer. On a success, when you leave the scene safely, you can choose to fade out of the mundane world but remain present and able to return if you wish.

UNCONCERNED BY REPUTATION

You simply don't care what those of the civilised world think of you, and their words run off of you like water off a duck's back. It's an attitude which you try to instill in your companions; if society has rejected you, why do their opinions matter?

Civilised, respectable NPCs can't get Bonds on you. Not ever. If they'd get a bond on one of your companions while you're there, you can spend a Bond on her to counter it; if you do, then the NPC doesn't gain a Bond on her after all.

INTIMACY MOVE: PROTECT HER

You let yourself be close to your companion, opening up a little. She is, you decide, precious, and must be protected.

After your moment, you get +1 to all subsequent rolls to protect her. Each time you benefit from this bonus, she gets a bond on you. This lasts until you share a moment with somebody else, at which point the bonus moves over to her instead.

Asexuality + Intimacy Moves

Whilst the game presents most deals as having a Sex Move - except the Virgin Huntress with her Intimacy Move - this need not be the case. It's perfectly possible to play a Bitch who, for whatever reason, just doesn't fuck. Perhaps she's some variety of aspec and sex just really isn't that interesting to her. Perhaps a trans Bitch's discomfort with her body means she's not yet comfortable with the physical aspects of sex. Perhaps fae have some variety of trauma around sex that makes it hard for faer to engage with. There's all sorts of reasons.

Bitches like this are still capable of the same moments of emotional connection that more sexually active Bitches are. So, for these situations, we have *Intimacy Moves*.

An Intimacy Move triggers when your Bitch experiences a moment of intense intimacy with a companion. Perhaps platonic, perhaps romantic if she's inclined that way.

What counts as an Intimacy Move is left quite open. An expression of love, a gift with a lot of personal significance, a moment of respite together. It should be a culminating moment between those Bitches, that everybody involved will remember. As a rule of thumb, Intimacy Moves should be triggered about as often as sex moves, and be equally important to the characters involved.

If your Intimacy Move triggers, it likewise triggers the Intimacy moves of your companions if they have them.

Triggering your Intimacy Move doesn't necessarily trigger your companions Sex Move, and likewise triggering your partner's Sex Move doesn't necessarily trigger your Intimacy Move. However, it's possible that a single act of physical closeness might trigger both, if both parties feel it should. After all, just because sex doesn't hold the same appeal for you that it does for allosexual Bitches, doesn't mean you can't engage in it.

When you make your Bitch, you have the option to swap out her Sex move for the corresponding Intimacy Move if you think it would fit her better (and likewise, a Virgin Huntress has the option to swap out her Intimacy Move for a Sex Move).

Your Bitch's relationship to sex can change over the course of the game.

She might realise she's Ace, perhaps. Or maybe a trans Bitch grows more comfortable with her body as the effects of bluerune & androfall kick in, and she becomes able to engage in physical intimacy. Perhaps a demisexual Bitch grows close enough to another Bitch for sexual desire to emerge. Or one of any number of factors might come into play.

If this happens, you can always swap a sex move out for an intimacy move (or vice versa) at any point.

The choice isn't locked in, and you can switch between the two options whenever you want in order to reflect where your Bitch is at.

The Wounded Daughter's Intimacy Move:

Mother's Gifts

Roused by the moment you're sharing, the Wounded Mother turns her gaze on you, her mercy infusing everybody involved. Each of you can heal 1 Hurt and get a Bond on the Wounded Mother. Your companion can, if she wishes, choose to accept the Wounded Mother's patronage, allowing her to count Wounded Daughter moves as coming from her own Deal when she takes advances.

The Lantern Girl's Intimacy Move:

A Moment's Insight

For a brief moment, things make sense, your companion helping you see past all of the bullshit you've been dealing with. You can ask one of the questions for the moves *Reveal Truths* or *Commune With Strange Powers* - or *Still Working Stuff Out* if you have it - and get a truthful answer. No need to roll.

The Amazon's Intimacy Move: You're Alright, Babe

Something breaks through the grim facade you maintain, reaching somewhere tender inside you. You realise she matters to you more than you'd expected, and she gets two Bonds on you.

The Beast's Intimacy Move: Admiration + Imitation

Something stirs in you, your fondness for your companion kicking your instinct towards mimicry into action. You get a +1 bonus to one of your stats, whichever is your companion's highest (for NPCs and monsters, work it out with the GM), and take on physical features of your partner. Your face might shift to resemble theirs, your fingers might extend into claws, you might gain scars in the same places she has them.

When you next get intimate with somebody, your body will shift again, reassigning that +1 bonus. You'll lose the features gained from your previous companion, and replace them with features from the new one.

The Corpse Doll's Intimacy Move: Vigour Mortis

Your presence is comforting and invigorating, if a little morbid. When your companion leans on you for emotional support, she draws vitality from whatever animates you. She can heal any amount of Hurt, and you get that many Bonds on her.

The Firebrand's Intimacy Move:

We Can Do Better

For a moment, the two of you can see hope for a better world together shining through the crap that weighs you down. Each of you can spend any amount of Bonds on the other, who then gets that many Experience Points.

The Banshee's Intimacy Move: Entwine

Spurred by the moment of intimacy being shared, the supernatural power within you is roused, coiling about your companion. For an instant, the two of you are metaphysically entwined, able to truly know each other. You can pick one of her moves, and get one use of it in the future; once it's been triggered and taken effect, you lose access to it. She can do likewise with one of your moves.

The Runaway Nun's Intimacy Move: Sanctuary

There's something special that you've just shared, and you're offered a miraculous reprieve. For as long as you wish to remain alone together, nothing bad will happen to you and nobody will interrupt you. For now, you're safe.

The Witch's Intimacy Move: I Know You

You get a brief flash of insight into your companion and her place in the universe. You know the proper signs and symbols to invoke when you want to use your subtle magic to her benefit. Next time you make a roll to affect her, if you work the right occult symbolism into the act, you roll at +2. You only get this benefit once, until you next trigger your Intimacy Move with her.

The Disgraced Princess's Intimacy Move:

Do This For Me?

In the moment, you both let slip something you really want. If she does what you wanted, she gets 1 Experience Point. Likewise, if you do what she wanted, you get 1 Experience Point.

The Invisible Girl's Intimacy Move: Hidden Depths

You feel comfortable, for a moment, to drop your mask and let yourself be properly seen by your companion. You can reveal something about yourself to her. If she accepts you, you get a Bond on her. If she doesn't, you take one Hurt and she gets two Bonds on you.

The Virgin Huntress's Sex Move:

Sweeping Romance

For you, sex isn't something trivial, it's precious and almost sacred. Your partner is more than just a bit of fun, she's somebody you've shared something truly important with. You must guard her. When you fuck somebody, you get +1 to all subsequent rolls to protect her. Each time you benefit from this bonus, you get a Bond on her. This lasts until you fuck somebody else, at which point the bonus moves over to her instead.

Legendary

Some Bitches, particularly those who've survived for a long time, rise in power and reputation, becoming legends among their own kind. These women are able to carve out a niche for themselves to exist safely in a world that hates them, and even - at times - to push back against that world and force it to be better.

A player Bitch becomes Legendary if she either:

- Takes all four of her '+1 stat' advances.
- Takes all four of her 'extra move' advances.

There are a few benefits to being Legendary. To begin with, a Legendary Bitch will have achieved the respect of xyr peers (unless she does something to ruin that) and has proved xyrself to be competent enough to survive in a hostile world.

Further, she has three new options for Advances:

- If she's spent all of her 'new move' advances, she can spend an advance to swap one move out for another.
- If she's spent all of her '+1 to a stat' moves, she can spend an advance to change which stat her free +1 from character creation was assigned to.
- She can spend an advance to swap her sex move out for a different Deal's sex move, or her intimacy move out for a different deal's intimacy move.
- She can spend an advance to learn a Legendary Move.

Legendary Moves

So, in many ways legendary moves work much like normal moves; when the appropriate trigger occurs, or when the character chooses to trigger them, something specific happens in the fiction, perhaps with some mechanical effects.

Legendary moves differ to other moves, however, in that their effects tend to be more dramatic, long term and far reaching. These are the sorts of things which may only happen a few times in a campaign, but when they do, they drastically alter the course of events.

Further, when a legendary move is triggered, its effect is automatic. There may be costs to pay, and it will still require the right actions in the fiction to make it happen, but the effect is a sure thing. When you use a legendary move, you get to narrate exactly how it goes down: there's no need to roll, skillfully engage with the fiction, or take risks. You say what you want to happen, and it happens. No doubt or risk of failure.

Bitches

Demand Justice

This move triggers when you insist somebody with the power to fix an injustice actually does so, and have some sort of leverage over them to back it up. You or your companions spend a Bond on the relevant authority figure, and they'll acquiesce. You get to decide what actions they take and reforms they make, and the results will stick.

There are very few limits to what you can get somebody to do with this move. Remember, however, that many problems are entrenched and systemic; one person in power making one reform won't fix the system if it's rotten to the core, which it probably is.

Found An Organisation

When you first take this move, you spend a significant amount of time gathering followers to yourself, organising them into a wider structure; you should describe who you're recruiting and what sort of society you're founding. It might be a cult, information network, street gang, occult coven, mercenary company, charitable project, artistic collective, secret society, business, or something else entirely. Whatever its nature, the organisation is basically loyal to you, and will follow your directions under all but the most dire, abusive or bizarre circumstances.

You can spend Bonds on members of your organisation to affect any other members of the organisation; treat them as a single mass.

When you act with the support of your organisation, you get an extra +1 to relevant rolls.

Protect the Innocent

This move can trigger when you intervene against an act of violence, abuse or oppression. Take a single point of hurt to use it. The victim or victims are - for as long as you remain to protect them, or until you get them out of the situation - totally protected from being hurt physically or emotionally; your actions shield them from physical harm and your presence comforts them.

Bring Her Back

You can use this move to restore a Bitch who is dead, permanently Broken, or otherwise *gone*. She returns from wherever she's trapped, be that the afterlife, a life of emotionally-numb conformity, or the depths of disabling mental illness. You and your companions spend 3 bonds on her, and go through whatever you think will work, and she'll come back.

Your methods may vary, ranging from mad science, to religious miracles, to emotional inspiration; whatever the case, she comes back with 0 Damage. She may become a Corpse Doll if brought back from the dead (maybe swap out a move for Reanimated to represent this), or perhaps a Wounded Daughter if you brought her back from near-death (maybe swap out a move for Unstoppable Life to represent this).

Embody A Greater Power

When you use this move, you take on the mantle of something greater than yourself, being filled with its strange power and its avatar to act in the world. To do so, you or your companions spend 3 bonds on a Strange Power (IE something you might contact with the move *Commune With Strange Powers*). For the next scene, their presence imbues and empowers you; you are nearly unstoppable, and can perform outright, obvious miracles relating to the greater power's nature. During this time, you pursue the Strange Power's agenda in the physical world - you are as much a vessel for their will as your own being.

Abandon Humanity

When you take this move, you transcend the normal limits of humanity, transforming into *something else*. Whatever you become, it's no longer mortal or mundane.

Decide what sort of being you become. It should make sense based on the kind of person you already were before the transformation, and the route you were going down. Bitches motivated by curiosity tend to become sphinxes, those driven by fear or spite often become gorgons, and those driven by hubris are likely to become liches. What you become once you turn away from humanity is a chance to show the sort of person you *always were*, now made plain to see.

The transformation may be deliberate, an act of magic initiated in search of transcendence. Alternatively, it may happen *to you*, an adaptation caused by spending too much time alone in the dark. Either way, the change is fairly rapid, and at the end you have the appearance, powers, weaknesses and supernatural nature of the being you've become.

To represent your inhuman power, pick one of the 10 Core Moves that now comes entirely naturally to you. When you would roll for that move, instead you get an Overwhelming Success automatically.

Some creatures you might metamorphose into include, but are not limited to:

- A lich. A thing of enslaved death, and unstoppable arcane will to endure.
- A siren. Impossibly beautiful, voice hypnotic, a perfect elegant predator.
- A sphinx. Frightening intellect, feral body. A collector of secrets and riddles.
- A gorgon. Fearsome to behold, venomous, petrifying. Fiercely independent.
- A spectre. Half-real, creeping, subtle. An inescapable shadowy presence.
- A fury. Senses guilt instinctively. Howling, clawing, righteous, implacable.
- A dragon. A slow fire. Cold, avaricious, reptilian. A collector of treasure.

Making Homebrew Deals

So, you might have a concept for a character that doesn't work with an existing Deal, and want to hack together your own Deal to represent it. In playtests, this happened a few times; I played a tormented artist suffering from familial trauma, for example, and other players hacked classes in similar ways sometimes.

This isn't too hard to do, since the Deals are pretty modular. Anyway, so here's some deets on how to do that. Technically, homebrew Deals aren't part of the core game-as-presented, but (at least in the circles I tend to play in) homebrew and hacking are an expected part of gaming. Don't think of this stuff as only happening at the Game Mistress's discretion; you should feel free to hack the game up to fit what you want to do with it. Consult with everybody at the table to get feedback and ideas; as with the rest of the game, collaboration and communication make this stuff work better.

Your first step is always gonna be working out the basic concept for the Deal. What does she explore thematically, who is she in the fiction, and how is she intended to feel in play? Ideally, these elements will reinforce each other.

Next up is the Deal's stats. Two at +1, two at -1, and then the player gets a free +1 to assign anywhere. Think about what your choice of stats *says* about the Deal, about where her strengths and weaknesses lie.

After this is the Deal's moves. She gets six, and a sex move and/or intimacy move. The simplest way to do this is simply to mix-and-match from the existing moves used for existing Deals. A good sign is when the moves you've picked synergize well with each other (a good example being the *Firebrand's Intercept Pain* and *The Line In The Sand*, which feed into one another nicely).

You can go a half-step further, changing a Move's name and associated fiction to fit the Deal's fiction better (perhaps you rename the runaway nun's move *Spiritual Adviser* to *The Devil On Her Shoulder*, and tie it more to the idea of temptation). Likewise, some moves key into a specific stat, and if that stat is one of the poor stats for your Deal, you might want to swap it out for one that they're good at (perhaps you have *A Light In Dark Places* roll with Queer instead of Soft).

Custom Moves

You can take things even further, and create entirely new moves for your homebrew Deal. These tend to fall into a few different forms.

First, there are very simple triggers. When something happens in the fiction, the move triggers and causes a result; it might cause a defined result in the fiction, deal or heal hurt, grant XP or bonds, give bonuses to the next appropriate roll, or some combination of them. These moves basically serve to incentivize certain actions in the fiction.

A variation here is to have the move require something mechanical to trigger it; spending bonds or XP, or taking Hurt perhaps.

Another common format for moves are those that alter default moves when a condition is met. These tend to have two parts to them. Firstly, they allow you a bonus to your roll (either a flat +1 bonus, or letting you use a better stat) if you meet a particular condition when the roll is triggered. Second, they provide an additional benefit when they apply; perhaps bonds, healing, dealing hurt, adding a factor to the fiction, another +1 to the roll, another option to select where the move includes a list of options, or allowing others to also benefit from the move.

Again, these reward the player for taking particular approaches, encouraging them to play a certain way.

Lastly, there are moves which make an actual roll - like the default moves - when triggered. You want to have the move roll with one of the Deal's good stats. Think about the possibilities of each result. A few moves 'succeed' even on a 6-, just with enough side-effects and complications that the result is undesirable. Some have complications even on an overwhelming success. Think about the stakes of the move, what is being risked, and what the potential rewards are.

These moves pin down moments of particular drama for that Deal, where she takes a risk to do something unusual. They create new stakes and uncertainty that other classes don't need to worry about.

You can, of course, also use these guidelines to make new moves for your out-of-Deal advances in an existing Deal, rather than using them for entirely new Deal.

Tips For Players

You have three priorities when you play the game:

- The first is to know your own limits, and not engage in anything that will make you uncomfortable.
- The second is to ensure that you don't overstep the limits of everybody else at the table, and that everybody else is also comfortable.
- The third is to play the game in a way that is engaging, proactive and compelling.

Those first two are dealt with in more depth via the discussions on safety tools on previous pages. For now, though, let's focus on that last one; playing the game in a way that's engaging, proactive and compelling.

So. You have a few agendas to pursue as a player. You don't, like, *have* to push this stuff, but I've found that doing so tends to result in this kind of game going better. These agendas are:

- *Be proactive!* Given the choice between turtling up and pushing forward, go forward! The game is most fun when stuff happens, so make it happen.
- *Treat PCs like realistic people* with their own internal logic. They aren't just pawns to explore with, they're people with vulnerabilities and needs and pain and eccentricities.
- Conversely, *remember that PCs are under your control*. If you want or need your PC to do something for out-of-character reasons, you can retroactively come up with a motivation for it.
- *Play to find out what happens!* Rather than trying to stick to a planned arc, go into things with an open mind and see where the game takes you.
- *Treat the world like a living place* that follows its own rules. Treat NPCs like people, treat the environment like a real place with a history.
- *Explore!* There's stuff about the world that you don't know. If you want to know what's on the other side of that door, go through it and find out. Likewise, there's stuff about the PCs that you don't know. If you want to know if two PCs would be compatible, have them snog and find out.
- *Trust the dice.* They're there to keep things unpredictable and interesting, they're not an obstacle to "proper" roleplaying. Let the game's mechanics shape things when they get triggered, and see what emerges.
-

Fiction and Moves

The main way you interact with the world is through the fiction; you use the conversation loop to do something, and get a reaction. Moves exist to add additional pressure and complications to this.

If you want to use a move, you can't just say you're using the move. You have to actually *do* it in the fiction. It's not enough to merely say "I want to roll *Flirt* on Gwen", for example. Describe what you actually say to her, your body language, tone of voice etc.

It's good practice not to just say *what* you're doing, but also *why*. What you want to achieve, why you think it'll work, etc.

Metagaming

You will sometimes hear people talking about 'metagaming' - making in-character choices based on out-of-character information and priorities - and saying that it's a bad thing. This is, frankly, rubbish. METAGAMING CAN BE A POSITIVE THING, for example:

- Doing something that seems foolish because dealing with the consequences will provide a spur for interesting roleplay. (IE, it might be a bad idea to drink from a cursed fountain IC, but you find a reason, because having to deal with the curse will make for fun angst).
- Engaging in particular themes and topics because you know they'd be interesting to other players. (IE, choosing which PC to escalate from mere flirting to outright romance with based on which player would find a romantic relationship between PCs most engaging).
- Not taking actions that would run counter to the premise of the game (IE, while it might be sensible to return to town and get a normal job and family, doing so means you aren't a Dungeon Bitch anymore, so you go along with the premise and play a Bitch).
- Reacting to events and encounters in genre-savvy ways, because pretending to feign ignorance for very long gets frustrating (IE, knowing that using fire against a Hydra, to stop it regenerating more

Emergent Narratives

The game isn't meant to follow a pre-planned plotline. There are no dark lords looming behind the scenes who must be stopped, no overarching goal, no rails you need to follow.

Instead, you just have an open world with the PCs running around in it being a force for chaos. Between unexpected PC actions, the whims of the dice, and subtle prodding from the GM, you'll see unexpected arcs emerge, and your PCs being carried off in unplanned directions. *Embrace chance, improvisation, and chaos theory, and trust the game and its participants to make whatever story emerges from the noise satisfying.*

Remember, the game's mechanics are there to make things unpredictable and to provide extra friction and grit. If they make something weird or unexpected happen, go for it, and see where it takes you.

Queer Content

Look, this game is gay. Super gay, in fact. So, we probably ought to talk about that.

One of the big themes the game deals with is the way that queer women, having to deal with sexism and homophobia, are marginalised by society and form their own tight-knit communities. 'Found family' is a big factor in a lot of gay media, and a party of PCs is absolutely intended to feel like found family.

It's assumed that PCs:

- Are women
- Are attracted to other women

So let's dissect those assumptions.

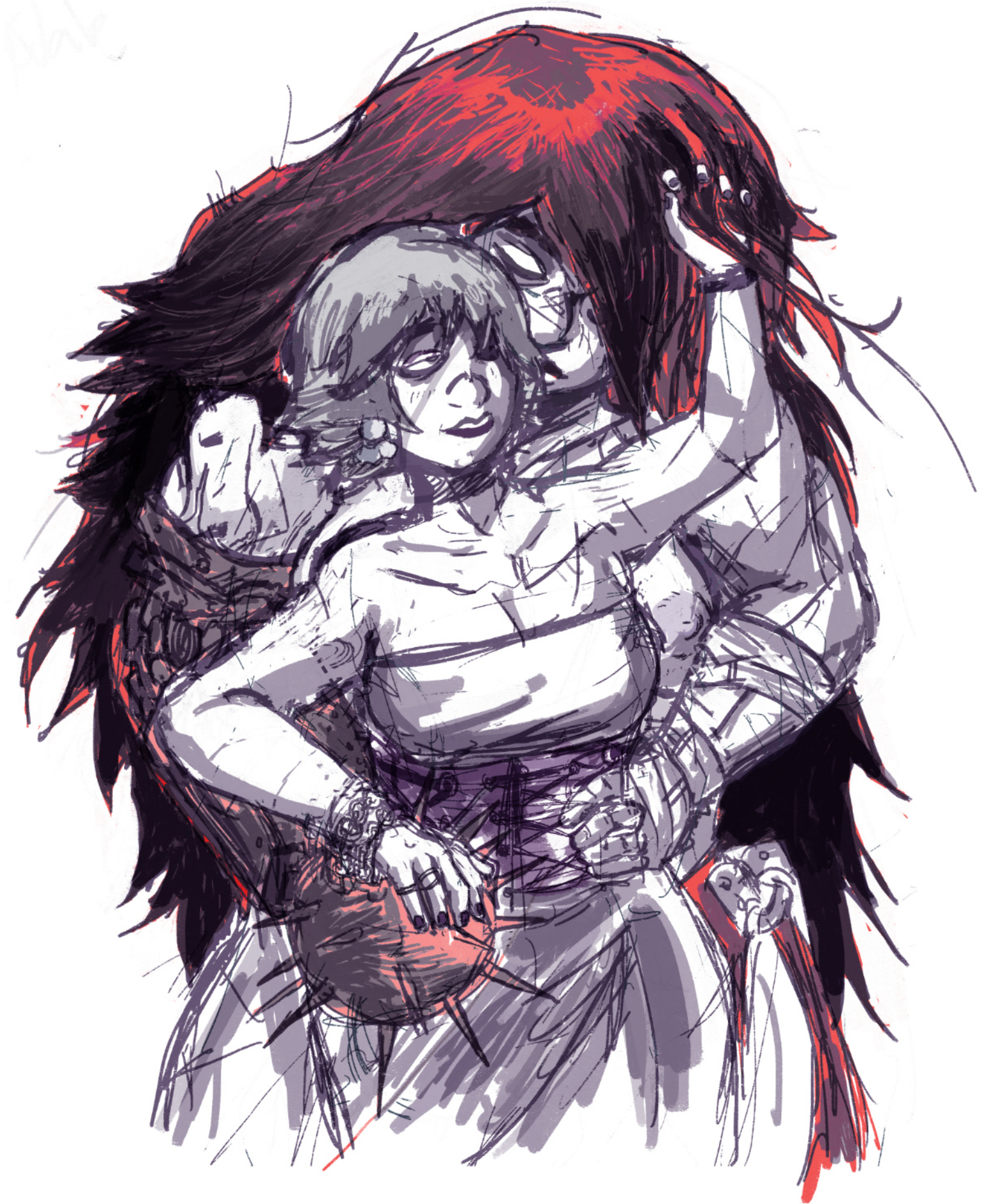
Being a woman is not quite as clear-cut as you might think. There are people whose gender & gender expression blurs the boundaries. Do these varied non-binary people fall under the heading of 'women' (and therefore, are they PCs)? The answer is 'sometimes'.

A character whose gender is messy and blurs the distinctions between masc and femme probably counts if they would feel like they count. Likewise, characters with other forms of expression and identities would work if they feel like they should. In playtests, I've played as NB Bitches, as have other players; the key is that those characters were ones who were at home in female spaces.

The question of how non-binary people fit into explicitly woman-centred spaces is a complex one, which needs to be approached with nuance and sensitivity.

On the other hand, with binary trans characters, the issue is *much* simpler. Yes, trans women are women. This should be fucking obvious to anybody with half a brain. A trans girl will experience *different sets* of discrimination from society to cis girls, but the essential femininity is there, as is the experience of marginalisation. Trans characters are, arguably, particularly likely to become Dungeon Bitches; by embodying female roles in defiance of societal expectations, they are very often rejected by society and have to find a better community that will accept them.

In playtests, I found that a *lot* of players ended up playing as trans characters. There are some very compelling stories to be told there.



For trans characters, the Corpse Doll is a particularly suitable Deal. There are a few moves in there that are about personal transformation, or leaving behind who you were and focusing on *who you choose to become*. Plus, the Deal's talent for body modification has obvious applications with regards to transition.

That being said, during playtesting I found that the Beast, Wounded Daughter, and Lantern Girl all gave interesting lenses for trans stories.

Of particular note among the other Deals, the Runaway Nun is really good for exploring themes of repression, denial and general closeted-ness. The Deal gets access to moves that let xem shrug off accusations of impropriety from wider society, letting xem mimic straightness if xey need to, and xey make quite a good social manipulator. On top of this, her Sex Move explicitly forces her to confront the fact she's just done something outright gay, and to either accept or deny that. Plus, like, the religious themes have some potential there.

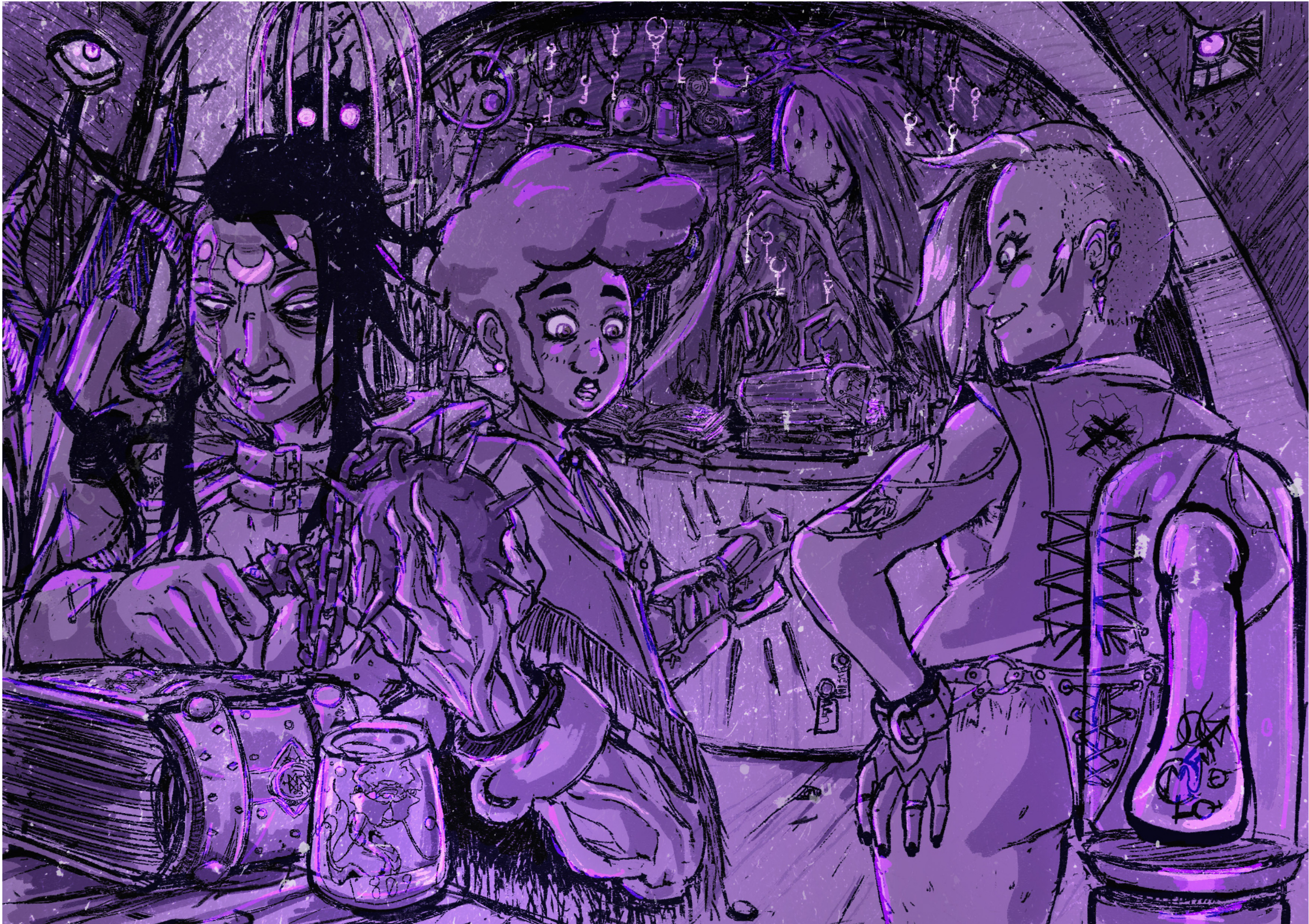
Likewise, the Lantern Girl is intended to (at least when play begins) be a character who's unsure of herself and her place in the world. This Deal can be good for playing through coming-out stories, for exploring a character who realises who ze *really* is, comes to embrace that, and flourishes.

When it comes to asexual Bitches, the option is there (as discussed previously) to swap out her Sex Move for an Intimacy move. Not every ace Bitch needs to do this (some grey-ace or demi characters might still keep their sex move, for example), and not every character who does this needs to be ace.

On top of this, remember that as your Bitch learns more about herself, or changes as a person, her choice of Intimacy or Sex move can change.

Perhaps you'll realise in play that your Bitch was ace all along. Perhaps a demisexual Bitch reaches a point with one of her companions that she becomes comfortable with sex.

Remember, *flirting* doesn't need to *mean* anything. Bitches flirt for all sorts of reasons; because it's fun, to make their friends feel good about themselves, as a way of expressing their own identity. An aspec bitch is perfectly capable of using the *Flirt* move without there being some sort of romantic or sexual invitation.



Transitioning In The Game

It would be easy to handwave transitions away with “shapeshifting magic” but doing that doesn’t really reflect trans experiences; transitioning is a slow, incremental process, and it’s never really ‘done’. Nonetheless, seeing your body slowly getting closer to what you know, deep in your heart, it *should* be a really fucking euphoric experience.

How can this get reflected in the game fiction? In my playtests, this is what we used.

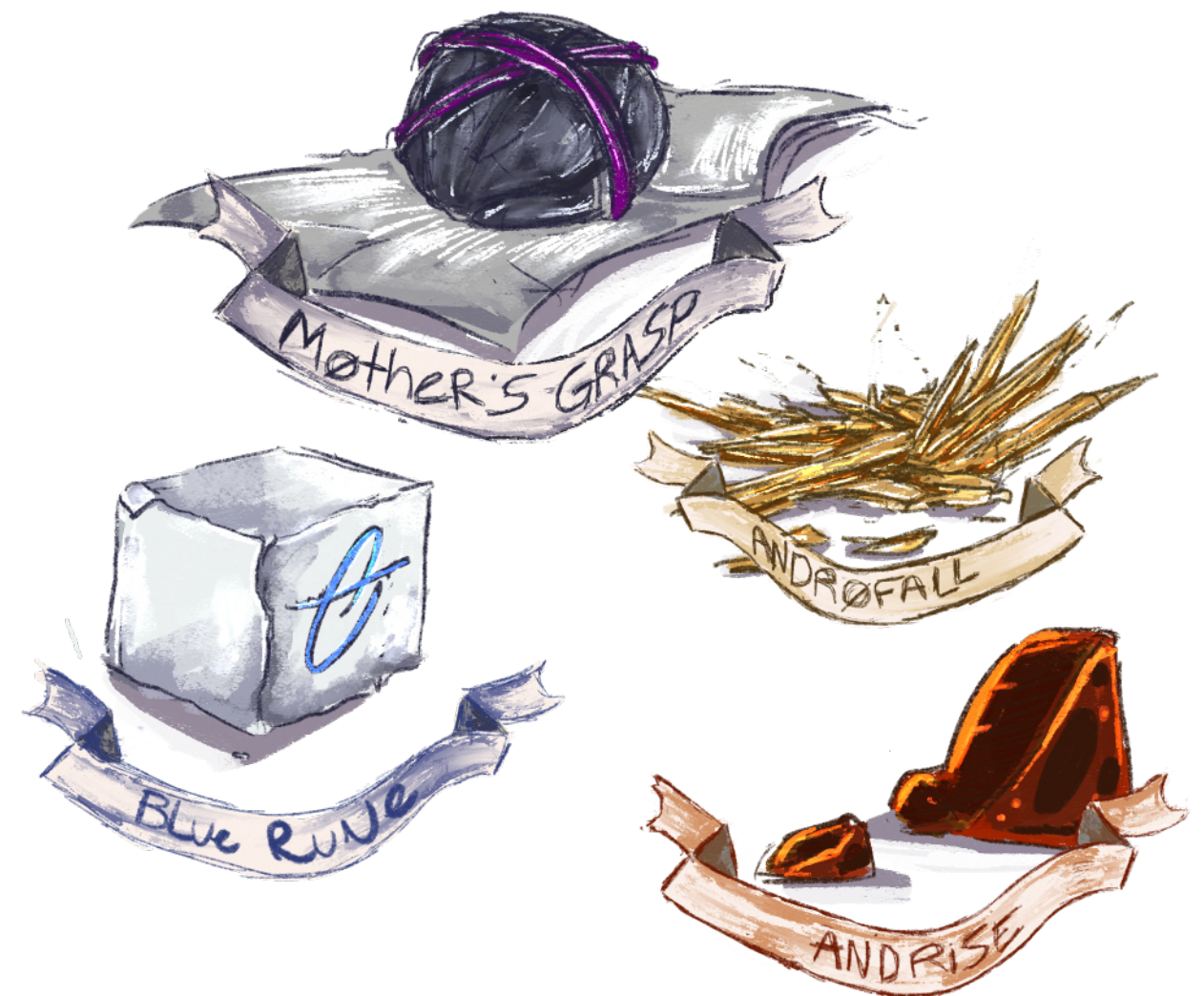
At its heart, transition is an alchemical process. Take the right potions long term, and the body slowly reforms itself. Getting the proportions right to get the desired transformation is an art.

There are four alchemical substances used to transition:

- *bluerune* - a blue/teal glyph resembling a stylised 'e' burnt into a small sugar cube (analogous to E)
- *androfall* - this dark yellow crystal is crushed and mixed into food. It can also be dissolved and drunk (roughly equivalent to spiro/cypro or other T blockers)
- *mothers grasp* - an herbal pill, its layers are soaked in milk from various sources which enhance the effect of the mineral base (equivalent to prog)
- *andrise* - the opposite of androfall, used to keep various levels balanced, a bright orange crystal, that is crushed and then vaporized and inhaled. Best if taken once every four days.

These substances are all available to Bitches who need them on an underground market of alchemists, herbalists and witches. To anybody in the know, they’re instantly recognisable.

For more dramatic changes, there’s always the possibility of surgical alteration. Corpse Dolls are capable of some impressive feats of experimental medicine, and other NPCs might have similar abilities.



Romance + Sexuality

*As well as being dungeon-crawly survival horror, **Dungeon Bitches** is a game about sex and romance. It's expected that PCs are gonna flirt, fuck, fall in love. Maybe with each other, maybe with NPCs.*

Flirting is easy and common. It's the best way for PCs to build up Bonds on each other, which gives it an important role. You can expect Flirting to happen pretty regularly as part of the background chatter of the interactions between PCs, and it needn't mean anything. It's just how PCs express affection and solidarity.

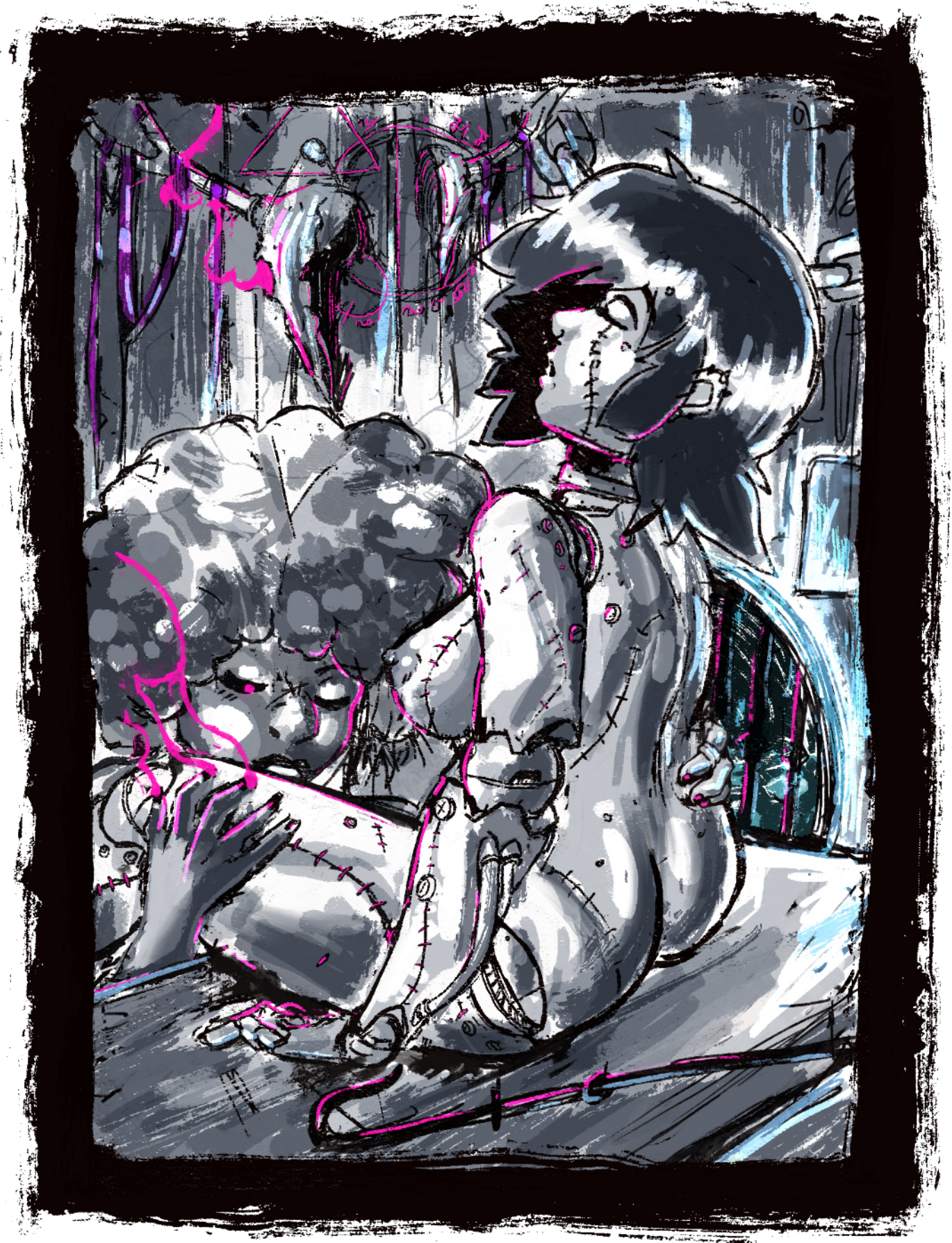
Of course, it *might* mean more. PCs might escalate, and things might become romantic or sexual.

Nothing in the *Flirt* move automatically leads to that; the decision to escalate is down to the individual players.

Different people have different tolerances for how graphically they want to have sex depicted. Some might need to fade to black as soon as characters start snogging. Others will want to play the whole scene out blow-by-blow.

You'll need to work out where everybody's limits are, both as a group and between individual players.

(As an aside, whilst this game often abstracts fight scenes into a single roll, you absolutely can run sex scenes in what amounts to 'initiative order', with players describing how their PC is reacting to what their partner does, and what they're gonna do in return, until the activity reaches its shuddering conclusion and our protagonists have to go re-hydrate. It's gonna be too much for some players, but can be surprisingly engaging if everybody's into it.)



Some questions to consider when sex happens:

- Does one PC take a dominant or submissive role?
- Who takes the initiative? Who is focused on giving pleasure, and who on experiencing it?
- Do these roles switch up, or do they remain in place?
- On a scale of rough and nasty to gentle and sensual, where does the scene fall?
- Sex can be a form of magic in its own right, particularly where supernatural or faithful characters are involved; does anything supernatural or spiritual happen? How strange do things get?
- What do our characters do in the aftermath? How do they feel about each other now?

Flirting, romance and sex needn't be sincere. A PC can engage in these activities because they're fun, or to gain social leverage, without it meaning anything. A PC might Flirt with, seduce, and fuck an NPC with no particular affection for them, purely to gain a social edge over them later.

You might even engage in this stuff with male NPCs. Sex is one of the best weapons women have against powerful men. Plus, you know, bi women exist and still fall under the general sapphic umbrella.

On the other hand, when this happens, think about the impact taking hetero actions will have on the PCs relationships with her companions.

Romance and sex don't need to be serious and heartfelt, but they might be. That ambiguity can lead to some wonderful angst.

Sylphium

It may happen that a Bitch needs to avoid getting knocked up. For this, we have the wonderful herb sylphium. Prepare it right, and it'll prevent pregnancies and flush out any that might have begun. It works best when taken regularly, to avoid messing up your cycle, but in a pinch a larger dose can be taken to get the desired effect right now, either preemptively or after the event, albeit with some stronger side effects.

Sylphium grows basically everywhere and is pretty easy to prepare, or else can be purchased from most apothecaries.

Downtime And Safe Places

Not everywhere is dangerous.

Dungeon Bitches might find themselves in places or situations that are - comparatively - safe. Good examples include barricading themselves into a dungeon room to use as a base of operations, allying with dungeon residents so they can freely shelter in that monster's lair, setting up a campsite outside the dungeon, or having a safe-house back in town.

Going back to civilisation is not a safe place.

The common people hate and fear you just as much as they do any monster.

There might be less overt threats, but the threat is there.

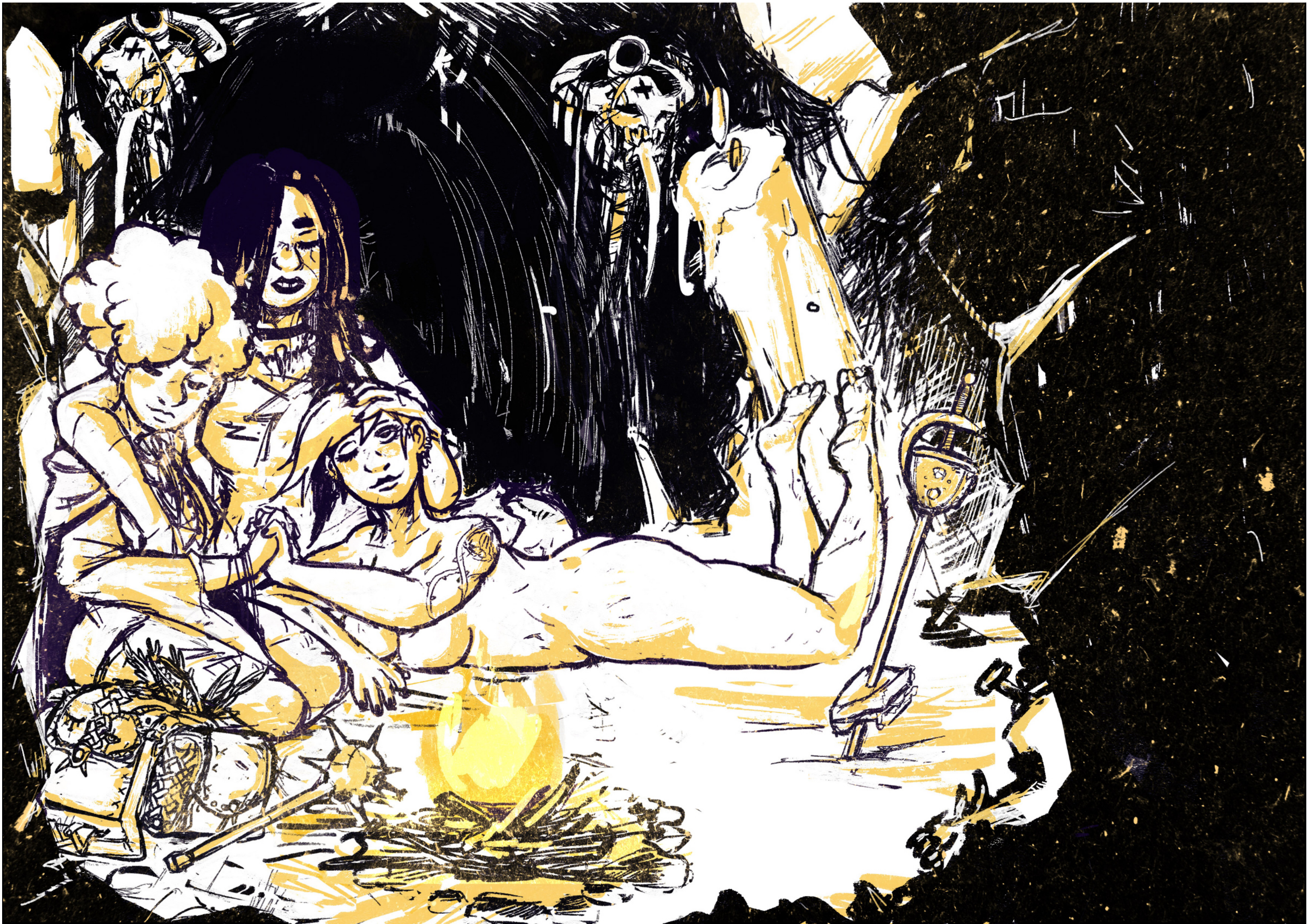
You can't drop your guard in public. The dungeon is safer than town.

When PCs spend some time resting somewhere safe, you get downtime. This is a chance for them to chat, use moves and abilities that take time & concentration (such as a Corpse Doll's mad surgery, a Runaway Nun's religious rites, a Witch's spells), to eat and rest and sleep. Good questions to ask during these scenes include:

- Who's friendly with who? Who's guarded, who's close, who's flirty?
- What are you eating? Where did it come from? How do you prepare it? Who prepares it? Does it taste good? How much do you have left?
- Who's on watch? How paranoid are you? Do you really feel safe here?
- When the danger and tension is at a lull, how do you react? Are you relieved? Anxious? Proud? Do you plan your next move, have a little cry, train, go numb?
- Who sleeps where? Who shares a tent, room, or bed with who? How close together do they lie? Do their bodies touch? How do they respond?
- How long do you linger here? Is it comfortable? Is it claustrophobic?
- Does anybody drink, take psychoactive substances, or otherwise get wasted? What happens when their inhibitions are dropped?

Downtime is important to the game because it gives you a space to treat PCs as human, social, vulnerable people. It's where players can express what's going on in their characters' heads, explore relations between PCs, delve into deeper, more personal roleplay.

Downtime works because it's comparatively rare, and precious. The moment's reprieve between danger, the calm before the storm.



So, let's get one thing out of the way. Violence is fucking horrible. It's disorienting and painful and scary, and the human brain doesn't cope well with it. Fight scenes should reflect this.

In many cases, particularly where the PCs initiate violence, a fight scene will be defined by a single *Lash Out* roll, either by a single PC, or by a player rolling on behalf of several PCs. Roll, determine the outcome and consequences, and then work out what went down based on that. Fill in the gaps, determine what happens, and how the scene ends up.

Remember, you only roll to *Lash Out* when the PCs are applying violence to achieve a goal.

If violence is happening to the PCs but they aren't fighting for a defined purpose (beyond 'shit we're being attacked, gotta try to survive') then a *Lash Out* roll isn't as appropriate.

There are some cases where the PCs *simply can't* win a fight. Perhaps they're too heavily outnumbered, don't have weapons capable of hurting their enemies, or are otherwise outclassed. In these cases, a *Lash Out* move shouldn't trigger. Instead, maybe trigger an *Endure Pain* move and then handle getting away using the conversation loop.

In some cases, the PCs don't initiate violence with a goal in mind. If enemies ambush them, initiate combat unexpectedly, or the PCs aren't able to turn the tide easily, then an *Endure Pain* roll is appropriate, allowing the PCs to try to cope with the hurt being done to them. The roll determines how well the PCs are able to defend themselves from the onslaught. Again, fill in the details after the roll and its consequences are made, and work out what happened. While you can have one player roll the move on everybody's behalf, it can often be more interesting to have everybody roll individually.

Depending on how things are going down, after the PCs *Endure Pain* to bear the brunt of an attack, ask them how they respond. They might want to flee, to use some move or ability to negate the fight, to try negotiating a ceasefire. Of course, they might respond by hitting back, defending themselves through force; in this case, roll to *Lash Out*.

When a fight occurs, working out specific details gives the scene greater depth and resonance. Some questions you might want to ask include:

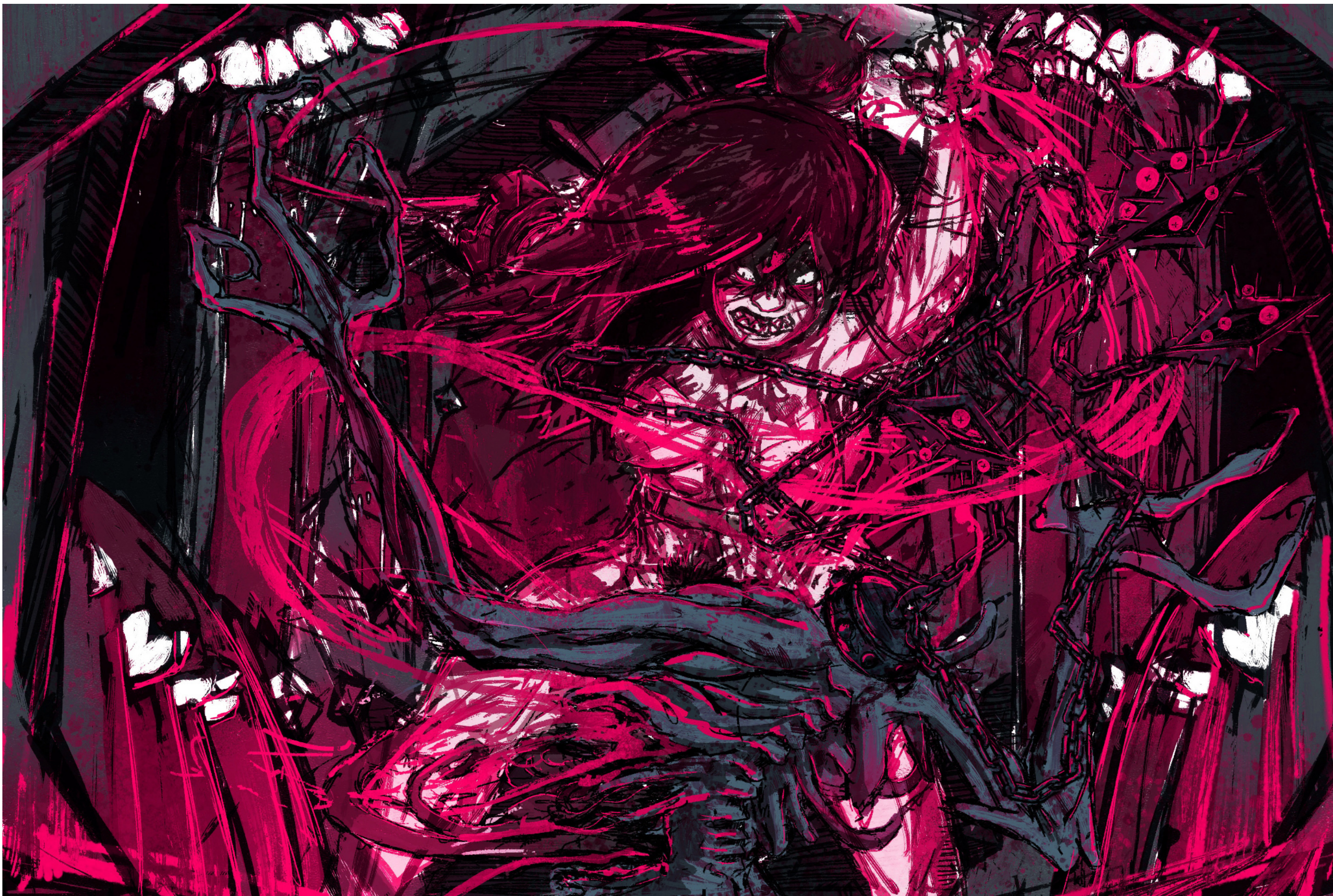
- How does each PC (or enemy) fight? What weapons and techniques do they use?
- How fast is it over? Is it a sudden burst of violence or a drawn-out slugfest?
- What injuries are suffered? What caused them? How do the victims respond?
- How well are PCs coordinating? Who is defending who? Who fights back-to-back? Who goes down and who rescues her?
- How do different PCs respond? Who revels in violence, who finds it shocking and traumatic? Who's squeamish? Who's merciful to defeated enemies and who's bloodthirsty?

VIOLENCE

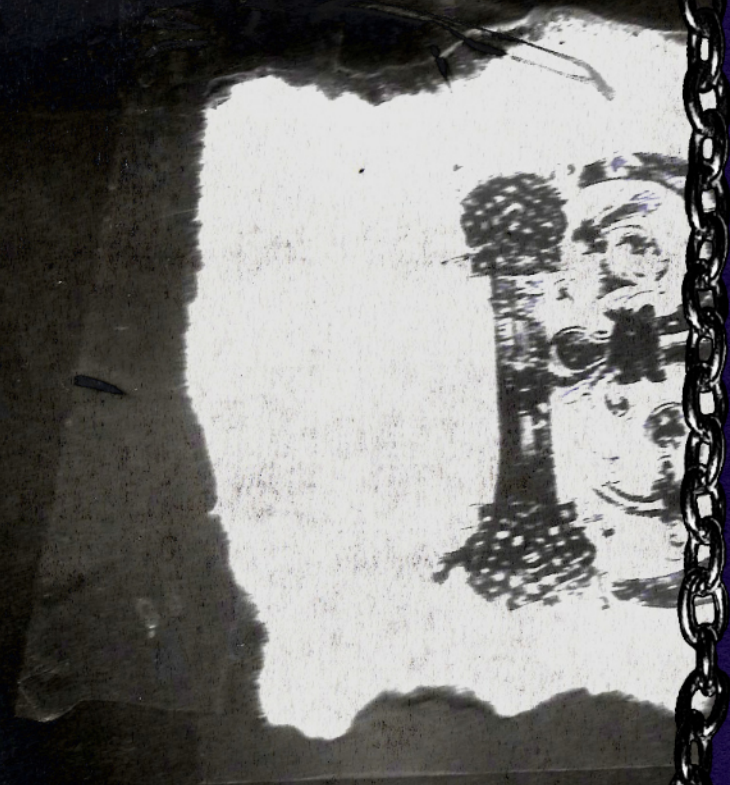
At the end of the day, violence is a high-stress situation that has the potential to bring out the worst in people. If you're merely using fight scenes as a fun little tactical encounter, something has gone wrong.

Rather, use violence to probe at your characters and their personalities. The horror of violence will affect everybody differently, but it's *never* routine and boring.

**HOW A CHARACTER REACTS AFTER
VIOLENCE IS COMMITTED IS GENERALLY
MORE INTERESTING THAN THE ACT ITSELF.**



But I cannot leave this room, it's not safe outside.
know if I'm the lucky one or if they are.
Outside. I don't know if I'm the lucky one or if they are.
But I cannot leave this room, it's not safe outside.



Trauma Responses

Trauma is a big part of what makes this game tick.

PCs pick up trauma from having to deal with the general shittiness of crap heterosexist society, from watching horrible things happen to their sisters, from being injured, from exposure to violence and privation.

Exactly *when* and *how* a character develops trauma-responses to things is up to the player to decide. How your PC processes their pain, what effect that has on her, and how it manifests are all things which you get to explore through roleplay.

That said, that mostly applies to the long-term effects of trauma. In the short term, we have Hurt. Picking up Hurt from emotional things represents that - in the moment - the PC is rattled. The immediate fear or shock or pain is too much, and xyr failing to cope with it. Hurt is about the pain a PC is in *right now*.

Points of Damage, meanwhile, represent more long-term harm. A character with Damage has serious ongoing issues, the sort that won't really go away without serious work.

The emotional scars that Damage represents will affect the character's day-to-day life no matter what she does. The trauma isn't a temporary thing that will go away once she's somewhere safe and comforting; it's *part* of her now.

You'll notice that, other than being tracked as a countdown to the point where she becomes unplayable, a character's Damage has no mechanical effects.

This is intentional. Mental health issues affect everybody uniquely, depending on the causes, their temperament, the circumstances and so on. Trying to represent the complexities of long-term trauma and recovery with intricate mechanics will inevitably fail, and become a straight-jacket that gets in the way of exploring your character's psyche.

Instead, things are left vague. Having damage shows that the shit your PC has been through has left a permanent mark on her; how you interpret and express that is up to you.

When portraying a character coping with the long-term effects of trauma, here's some stuff to bear in mind.

Often, a trauma response is *rational for the circumstances that caused it*, and only a problem because it's happening in other circumstances. When your life is in danger, the urges trauma create make sense and help you survive the situation. Afterwards, those urges continue even when they're no longer useful.

Trauma makes you hypervigilant. The initial incident often happens very suddenly. You learn that every little sign could be a threat, and become twitchy and paranoid. You're prone to identifying dangers when there aren't any.

Trauma likewise causes hyperfocus. When something seems dangerous, it overwhelms you. You can't shift your attention from it; the perceived threat becomes impossible to ignore.

Trauma clouds your thinking. You find yourself obsessively ruminating on what happened - trying to work out what went wrong, what you should have done. Little reminders set off a cascade of unwelcome memories that intrude on your mind. The effort of keeping on-track mentally gums up all your mental gears, slows everything down.



Your world shrinks, and the traumatic event swells to fill it.

Exploring Dungeons

Exploring dungeons is one of the core activities of the game. Why do PCs do it? They see the dungeon as a space away from the judgemental gaze of society, where they're free to be themselves; the knowledge and treasures inside are just a bonus.

Unfortunately, dungeons are really fucking dangerous. That's kind of their thing.

It's still safer than staying in town. But that's not saying much.

The dungeon is a space where the normal rules of the surface are suspended. This includes patriarchal control, forced civility, the rule of law. But it also includes more metaphysical rules. Things are physically possible down here that aren't on the surface. Reality is malleable, life mutable.

Many of the inhabitants here are - or once were - Bitches like you. They form little islands of safety in the darkness; a place where you and yours protect one another from the dangers inherent to your existence underground.

Outside of these refuges, though, the dungeon can be brutal. Things that linger here have been here for a long, long time, and grown weird in the darkness. Quite possibly they were women like you once, but in the depths they've slowly metamorphosed into beings unlike those who dwell on the surface, who guard the safe havens they've carved for themselves from any intruders.

Besides these women, there's also the many monsters of the depths which are simply hungry beasts, grown strange in the dark. All this, of course, also discounts the practicalities of living and getting about in a cave. That shit's dangerous all on its own, even before you bring monsters into it.

Unlike some games, in *Dungeon Bitches*, exploring the dungeon isn't the main focus of the game. Instead, the purpose of the dungeon is to be a crucible that tests, punishes and transforms the Bitches who explore it.

The stress and fear that the dungeon causes act as a catalyst for the meat of the game, which is the emotional states of the PCs and the connections between them. The dungeon's job is to provide situations that provoke this roleplay.

When you leave a safe area, keep track of time, light, and noise.

The longer you linger somewhere, the more likely one of the dungeons' more dangerous inhabitants will discover you.

This can go badly for you.

The longer you're down the dungeon, the more your supplies - food, oil, candles - are used up, and you can be totally screwed when they run out.

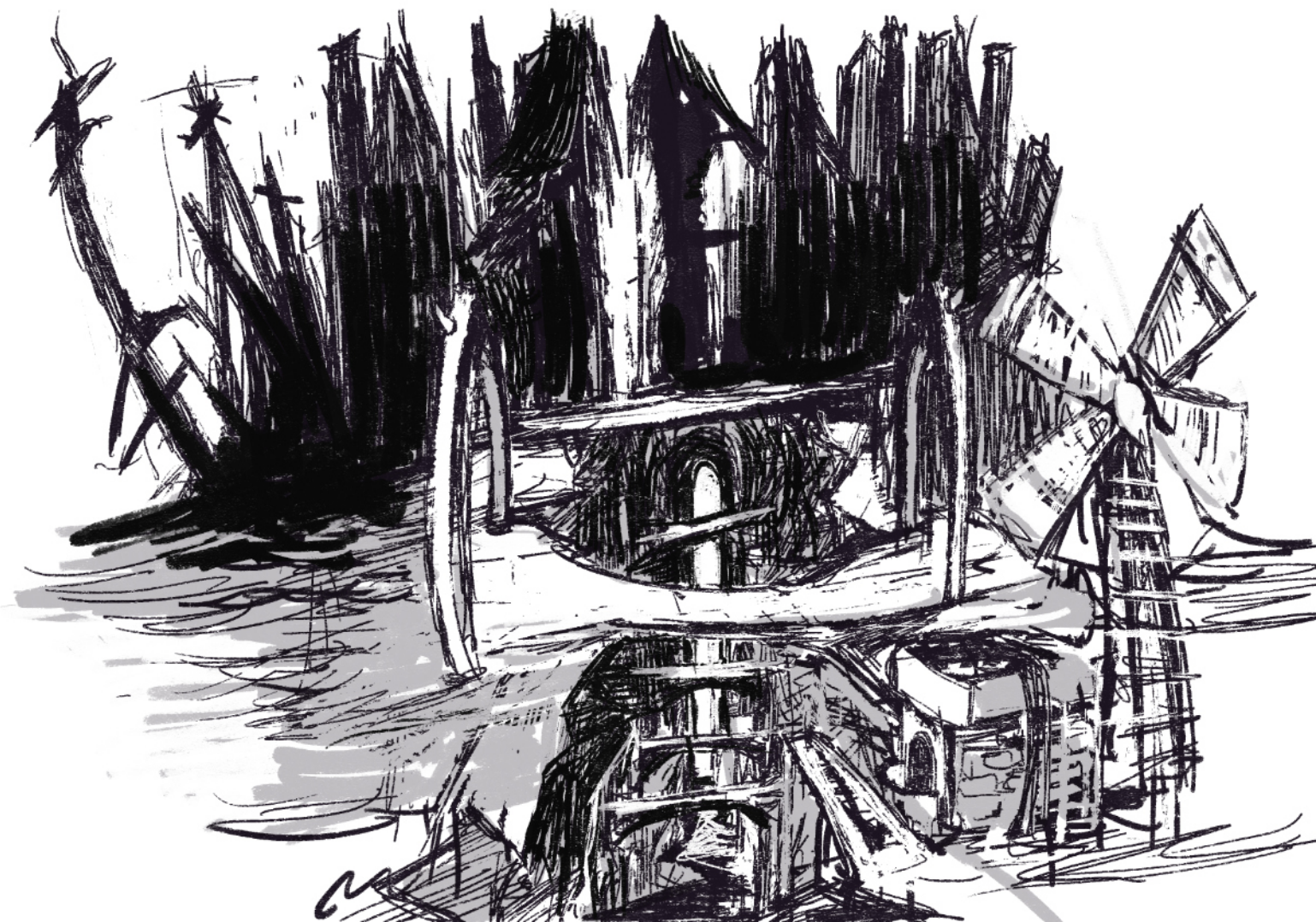
Light is a weakness - in that a light shining in the darkness pinpoints your location to enemies - but you absolutely rely on it.

When the light goes out, you're fucked. You can't see. Trapped in absolute darkness. You have no idea what's going on, can't tell where your friends are, and can't tell where your enemies are. Being suddenly trapped in total darkness absolutely results in an *Endure Pain* roll.

The light forms a little island of safety around you. A radius of normality in which you can see. Outside of that is the abyssal darkness and the things that lurk in it.

Noise attracts attention. Soft voices are probably fine, but shouting draws attention, and so does combat, battering a door down, or screams of fear or pain.

Attention means monsters can find you.



Going Back To Town

We can safely assume that there's a town near to the dungeon, acting as our embodiment of civilisation, with all its benefits and horrible flaws.

Despite that, the Dungeon Bitches will probably be returning to town a few times. There are various reasons the Bitches will want to do this. Most notably, going back to town allows them to sell any treasure they've successfully looted from the Dungeon, and to stock up on new supplies. Spending their loot on drink, fine clothes, proper food, gambling, companionship etc., is also pretty common.

The chances are at least *some* of the Bitches will have come from the town originally, and have people back there they care about, have unfinished business with, and so on.

It's also a pretty good bet that, the more the Bitches go back to town, the more they're gonna get invested and entangled in the people there. As they start to acquire grudges, lovers, contracts, rivals and so on, you'll naturally want to start pulling on those threads to see what happens.

Resupplying is probably not gonna be a nice, simple affair. If the PCs want anything more unusual than standard rations and spelunking gear they're gonna have to track down a source, like for weapons, thieves tools, religious or occult items.

Mostly, the people you're buying from will take coins (or any obviously valuable-looking treasure like gems, jewellery etc), but others will expect you to pay in favours or want to trade for specific goods.

The town watch (or guard or militia or whatever the fuckers call themselves) are likely to be a problem. The Bitches are outsiders who reject social norms, making them prime targets for harassment and abuse of power by those enforcing the social order.

Remember, all cops are bastards, and that includes the ones in fantasy kingdoms.

If they weren't bastards, they'd have chosen a career that doesn't involve wallowing in a monopoly on legitimate violence.

When you go back to town, the tone of things shifts.

Danger becomes less overt. Violence is less likely to break out at the drop of a hat, and there aren't traps and similar hazards scattered everywhere. The scope of encounters and conflicts begins at the social level, and is less likely to escalate to violence.

Notice how I said *less likely* there, however.

The town still has plenty of threats. Law enforcement are likely to go after the Bitches (both for stuff they actually did, and for bullshit charges like tax evasion, sexual immodesty, corrupting the youth, etc).

The everyday towns-folk are probably pretty wary of the Bitches (they are, after all, a band of heavily armed weirdos prone to flouting social conventions), and likely to mob up if the Bitches start anything.

And, of course, there are *men*.

Listen, men can be absolutely horrible, particularly when - as is the case in town (and real life for that matter) - they know they've got the weight of society behind them.

The Bitches are likely to deal with crap from men who, on seeing a self-sufficient successful woman, try to put her back in her place. There's your standard sexual predators, men who think they can fuck lesbians back to heterosexuality, men with anger problems.

These men will, of course, target the more vulnerable-seeming of the Bitches by preference. Not to mention all the ones doing the sort of nasty shit - beating their wives, preying on vulnerable girls, etc. - that will probably provoke the Bitches to intervene.

When this happens, remember that - no matter how fucked up the men's actions are, and how justified the Bitches are in their response - society will back the men.

Law enforcement will take up their accusations, popular opinion turns even more against the Bitches, and the guy's mates all band together to back him up. Even women who ought to know better will probably take their side.

It can get ugly, fast. The bitches will need to build up some defence, which might mean disguises, laying low, intimidation, bribes, or cozying up to those in power. Without that, the town will inevitably turn against them over time, and Polite Society has a lot of inventively cruel ways of punishing women who transgress its rules.

Logistics and Practicalities

It's probably gonna come up that you need to determine what your Bitches are carrying, and how long it will last. So, before you first go into the dungeon, it can't hurt to consider the sort of preparation you've made.

It's worth pointing out that Bitches have limited backpack space, that shit will weigh them down, that food doesn't keep indefinitely. If they're stocking up heavily, remember that the weight will slow them down and get in their way. If you're considering trying to carry unreasonably silly amounts of gear, that has its own drawbacks.

Sleep

Your Bitches need to sleep. If they have somewhere comfortable to sleep - at the very least a tent and proper bedding, then a few uninterrupted hours every night is enough. Where their sleep is interrupted, or uncomfortable, it's less effective. After maybe three days of sleeplessness, or a week of crap sleep, exhaustion starts kicking in; rolls to *Endure Pain* become relevant.

Sleeplessness fucks with you hard.

Every little thing feels like overwhelming effort. Your senses start to play tricks on you, your mind becomes fuzzy. After long enough, you'll find yourself dozing off if you spend very long staying still in one place, even if you don't want to.

Light

The Dungeon Bitches need light to be able to see underground. While a Lantern Girl has moves that key off her light specifically, it's unlikely that anybody (except perhaps a Beast or Virgin Huntress) can see in pitch darkness.

Work out who's carrying the party's light. When the light-bearer moves, the light moves with her; shadows loom and swing wildly, and new details are illuminated while others are plunged into darkness.

When the light goes out, the Bitches are, let's be honest, totally fucked. For a start, being plunged into total darkness is fucking scary. You're probably gonna need to *Endure Pain* or take a couple of Hurt from the fear.

Then, on top of that, you can't see to navigate. You won't know where you are, only when you walk into something. Make it scary and disorienting.

If a light-source is dropped in water, it goes out. It might go out if just dropped in general, if strong winds blow it out, or - of course - if it runs out of fuel. Some monsters may even start by removing the party's light when they attack.

Combat Gear

The combat gear a character's carrying doesn't affect their *Lash Out* roll (except where an Amazon has moves relating to it). So, does that mean it's irrelevant? Well, not entirely.

Remember that the Bitches only make a *Lash Out* roll when they have a chance to succeed. If they aren't properly equipped for a fight, they might not get to roll because they just lose.

Examples of this sort of situation:

- Fighting a monster that can only be hurt by magic without any.
- Fighting in pitch darkness.
- Fighting while vastly outnumbered.
- Fighting armed, armoured opponents while unarmed and unarmoured.

In these cases, how the fight goes down and how badly hurt the Bitches are will depend on things like how much armour they've got. Make a judgement call based on the circumstances.

On top of this, when the Bitches *do* make a *Lash Out* roll, someone will get to pick some consequences for them to suffer; which you pick can again be influenced by their combat gear, fighting style, and other situational factors.

Food

Track food in terms of each Bitch needing at least one big meal per day. Work out how many meals you're carrying, and how long it can be expected to last.

If your packs get wet, food might spoil or rot. If animals get into your packs, you might lose food to that, too. Once food runs out, you've probably gotta roll to *Endure Pain* every day to cope with starvation.

This all goes for drinking water, too.

Weight and Bulk

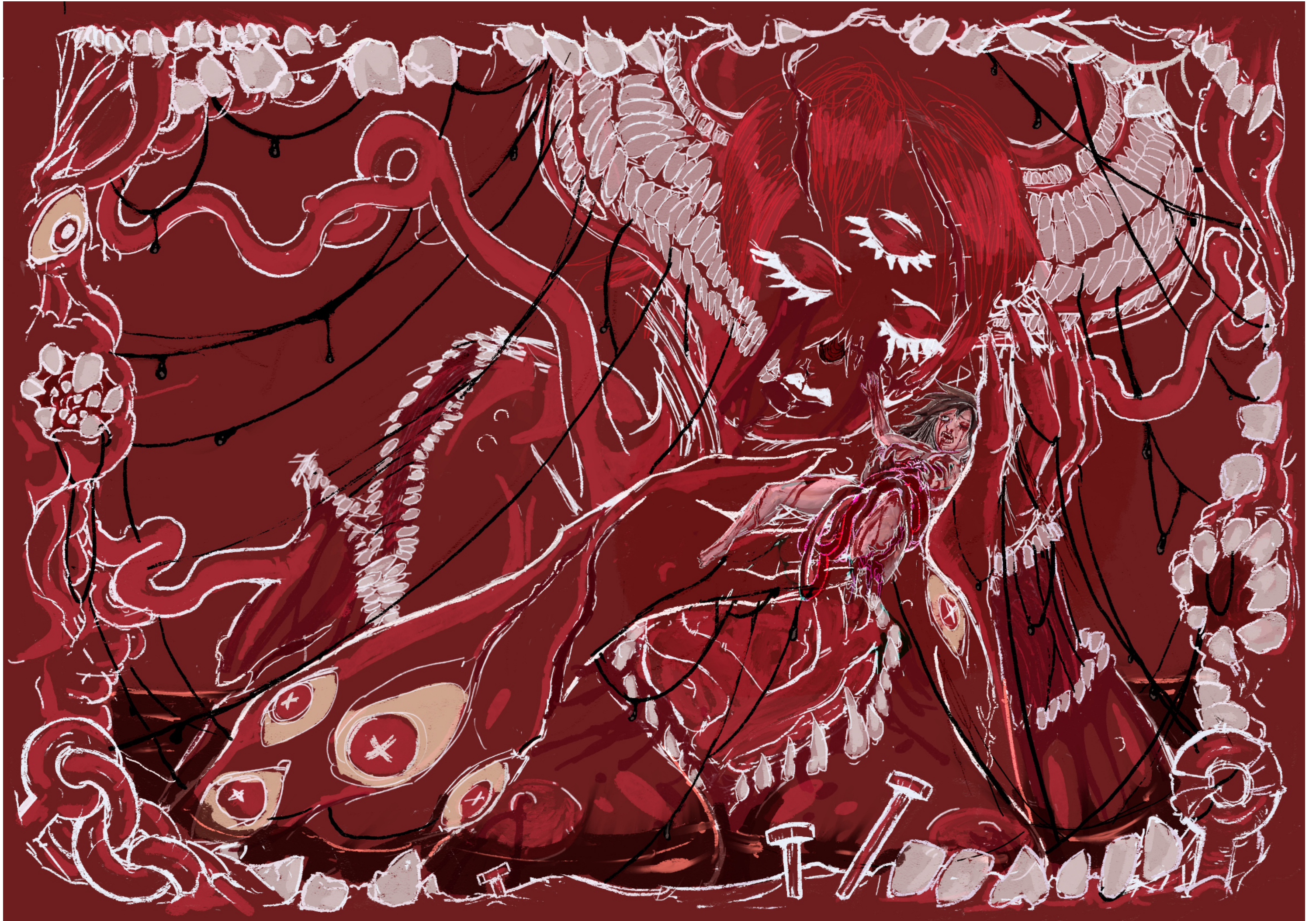
Generally, carrying more stuff is a good thing, right? You're more likely to have the stuff you need. Weight and bulk is the drawback to that.

Take into account how weighed down a given Bitch is whenever she tries to do physical stuff - it's absolutely reasonable to decide that she can't climb, jump, swim or whatever without losing some of her load. Of course, more physically powerful Bitches will be better able to cope with weight and bulk than more frail ones.

It's always gonna be a judgement call.

Weight also affects how fast you can move. Whilst it's perfectly possible to sprint in plate armour (I've done it myself), long term that weight exhausts you, and you can't keep up the speed.





The Wounded Mother

There are two fundamental forces in any living being. Perhaps they might be called Eros and Thanatos; the instincts towards life and death. Both exist in a sort of tension, each tugging in opposite directions, and cancelling one another out until, eventually, the tension undoes them and the being dies.

Where the personification of the death instinct is the empty void, an unthinking hunger that infects all it touches, the life instinct is aware. It forms a sort of gestalt consciousness, dimly inhabiting living beings. It calls itself the Wounded Mother.

The Wounded Mother is a squirming, writhing thing, struggling against entropy and decay. Furious with hope. For those in whom the life instinct stirs and flourishes, She has gifts.

Oh, Her gifts hurt, because pain is what defines and preserves life. Death is numbness, life is painful and horrible. But the pain of these gifts will keep you alive if you welcome Her in.

Those who embrace Her become Her champions - the Wounded Daughters.

The Wounded Mother teaches five principles:

1. *If you can't endure, flee*
2. *If you can't flee, hide*
3. *If you can't hide, yield*
4. *If you can't yield, fight*
5. *If you must fight, sacrifice anything to win.*

She is a force of blind, unrelenting will to live. Survival against all odds, no matter what must be discarded in order to endure. She cares little for order and prosperity, only that life - in some form, however distorted - persists.

The Wounded Mother loves you. It's painful, but She does.

She has a particular fondness for Dungeon Bitches, those women who struggle together against a world that hates them. While Her Daughters are closest to her, any Bitch can call on the Wounded Mother for aid, and often she answers.

Of course, Her help hurts. It changes you. But She's always there, if you need Her. Many of the monsters you'll find in the depths of a dungeon are the Wounded Mother's creations, beings of pure will-to-live, without the restraints of civilisation, sanity or humanity. Maybe they were once Bitches. Maybe Her presence caused lesser life to flourish into something monstrous.

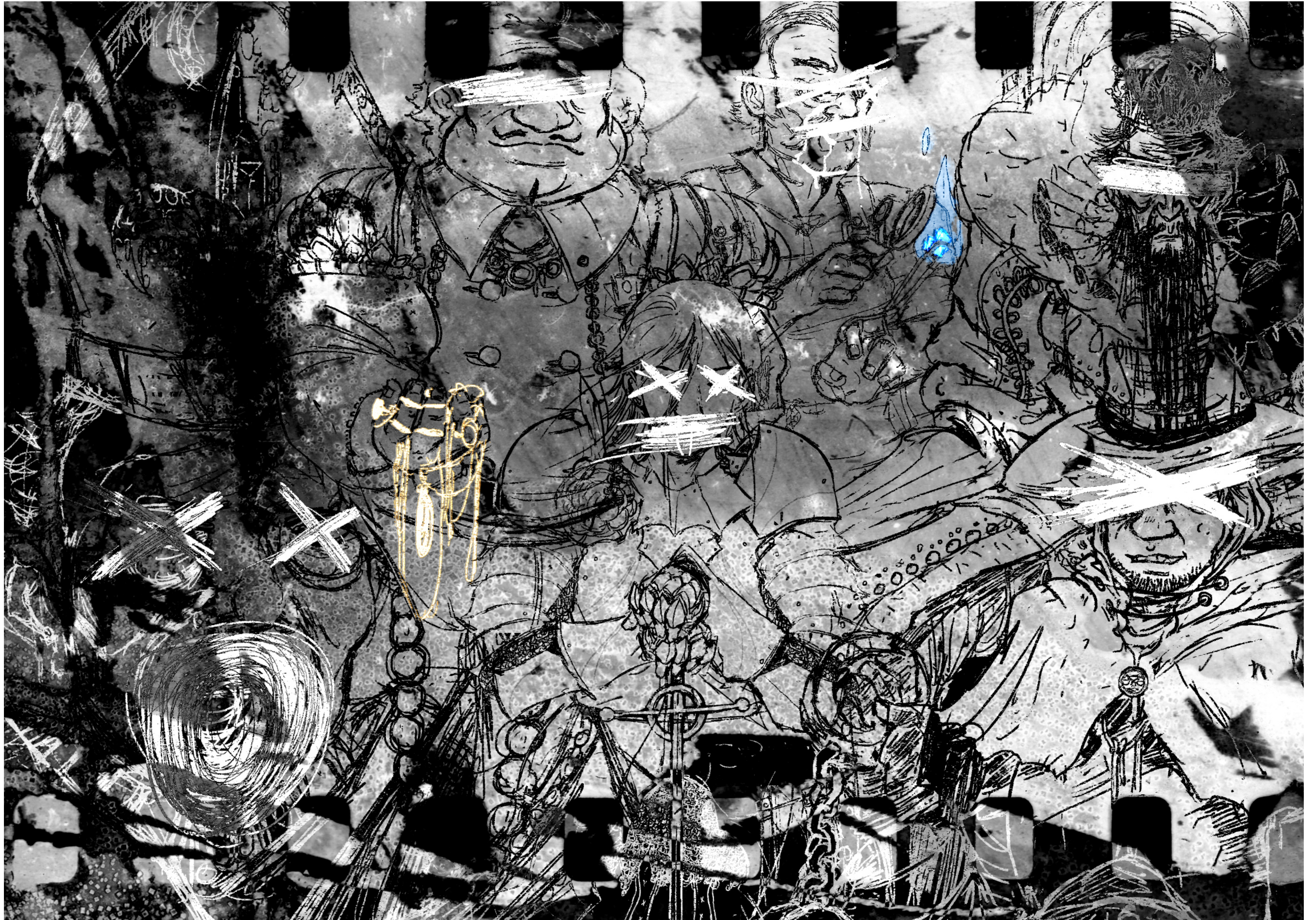
And She loves those monsters, just like She loves you.

You can get Bonds on the Wounded Mother just like any other NPC. If you open yourself to Her, even just a little, you can talk to Her using Commune With Strange Powers. She's always there, waiting for you to reach out to Her.

You can even accumulate bonds on Her, particularly if you are (or are close to) a Wounded Daughter. You can spend them for bonuses to commune with Her, or to offer Her XP to do something like any other NPC.

She has no physical form, but this doesn't mean She doesn't have a presence you can attract. Where Her attention lingers, life grows vigorous and stubborn, like weeds with deep roots that refuse to be pulled up, Things mutate, growing thick hides and thorns and sharp senses. Life runs rampant, red in tooth and claw, a riot of growth and adaptation. Monstrous in its fecundity, vicious in its desire to persist. The bonds of civilisation, the rules and powers that keep life suppressed, are eroded.

For those who crave power, such an event is a disaster, an onslaught of unrestrained freedom that tears down systems of control and authority. For those who are abused and exploited, it's a chance to finally be free.



When the death instinct becomes too strong, it overwhelms the life instinct. The being devours itself from within, becoming empty and soulless. Where once there was warmth and love and joy, now there's only a channel to the void between atoms and stars; a black hole that draws in and devours all it touches. A person so afflicted becomes infectious, drawing in all they touch to hollow them out too, until all is ashes and dust and only entropy remains. These hollow men stare at the external world with blank eyes, not even hating it, destroying it only because they lack the awareness not to do so.

You, the person reading this, have probably met Hollow Men.

You know how the planet is dying and society is going insane because a few obscenely rich sociopaths control like 80% of the world's resources, and that's just the price to pay for their hunger for more? You know those old white men in suits who own everything, and don't think about you at all? Those men who always need more, whose sense of greed and entitlement poisons everything, who consider women, poor people, minorities, etc. to be on the same level as mere possessions?

Things to own and abuse and discard without thinking?

You know when you hear that your prime minister used to burn money in front of the homeless for laughs, committed weird sexual perversities with dead animals, and considers that perfectly acceptable?

Or when the president boasts about assaulting women because 'when you're rich and famous they can't stop you'?

Or when it turns out wealthy men have been abusing women and children for fun, because they can, so why not?

Or when it turns out they knew that cigarettes were killing people for decades before it became public knowledge, and they covered it up to preserve their profits?

You know when you look at some rich, privileged suit-wearing motherfucker and wonder why they don't do some fucking good in the world? And they look back, and their eyes are empty, and there's no inner humanity there to connect with?

HOLLOW MEN

And then, you see that same emptiness everywhere.

The petty tyrant of a boss.

The man who beats his wife to vent his frustrations.

The guy in the club who won't shut the fuck up and leave you alone.

The bitter young man who spews venom at anybody female or non-white or queer online, who dreams of taking his gun to school.

The father who will never be satisfied with you, but uses pain and neglect to try to mould you into something that can make him feel less empty.

The cop who just likes using his badge and power to make a victim out of anybody he feels like?

The constant poison of men who will never be satisfied, no matter how much they consume and hurt and control. Once you know what you're looking for, it's everywhere.

You know that guy who lives on a trust fund with a silver spoon in his mouth, and slowly poisons the community around him in his constant need for power, leaving a trail of broken and traumatised victims behind him that he's harassed and targeted and dehumanised until they're driven away?

And when they flee from him, he gloats about it, and finds his next target. And he has a disabled partner he uses as a shield, and abuses her horribly for years, and then when she goes public with it he sues her - not to prove his innocence - but because he knows that the stress of a court case will damage her health, and he wants to keep hurting her? And you look at that guy and think HOW CAN YOU DO THIS? And he looks back at you, and thinks nothing at all.

They're not even evil, I suppose. No more than cancer or rising sea levels or parasitic wasps or lead poisoning from traffic fumes are evil; they're just a sickness that won't ever really go away. They don't seem to feel, to understand that others have any importance except as things to grind down for their own satisfaction. Always needing more, trying to fill this yawning void inside them through greed and cruelty. But really, inside, there's just nothing. No empathy, no calling, no warmth. No soul.

This is their world, and we have to live in it.

being the Game Mistress

So, being a Game Mistress is a big responsibility.

You're less of an active participant, and more a facilitator, referee and narrator.

Your job is to frame the situations the Dungeon Bitches find themselves in, keep the game moving forward, introduce complications and hazards, probe at the Dungeon Bitches' weaknesses, and do all the background stuff that keeps the game running.

The biggest skill to learn is when to stay hands off, letting the Bitches interact among themselves, and when to interject to push things forward. It's not an easy role, but it can be a very rewarding one.

Remember that you don't need to have the Game Mistress position being a fixed role that only one person holds. You can swap players in and out of GMing from scene to scene, or share that decision making between the whole group.

Remember: *You're the Game Mistress for as long as you're doing Game Mistress things.* How you distribute that responsibility among everybody involved is a matter of taste.

A very strict hierarchy with a single GM at the top calling all the shots is an easy pattern to fall into, but isn't the best fit for a lot of groups. The game works best, I found, when it's a big ol' soup of ideas, with everybody contributing about the same amount.



GM Agendas

• *Make things horrifying.* The dungeon is a fucking scary place to be, and the outside world treats people like our PCs horribly. Drive that home whenever there's a chance. Ratchet up tension and uncertainty, and make those gaps to breathe and relax feel precious.

• *Introduce costs.* Nothing is easy. Victory has a price, tell the players what it will cost them and see if they pay. Roleplaying is about making choices, so to get the most out of it make those choices meaningful and difficult.

• *Let them feel badass.* When the Bitches succeed at something, let them exult in their victory. Let them be positioned as powerful, impossible to constrain, joyful even. The game's about marginalised women striking out to live on their own terms; give them their dues when they succeed.

• *Don't pull your punches.* Conversely, don't feel like you're on their side. You aren't. Your job is to make their lives interesting, and interesting means difficult. Sometimes they fuck up. Sometimes luck deserts them. When this happens, don't protect them from the consequences. Hurt them when it's appropriate.

• *Treat monsters like stolen cars.* Use them while they're still interesting, without caring too much about keeping them around long-term. They show up, do their thing, crash and burn out. Remember that the Dungeon Bitches are the stars of the show, and the monsters exist to contrast against them and make their lives hard, and sometimes to let them feel badass by beating them.

• *Trust the players.* If in doubt about something, ask them! Let them fill in elements of backstory and setting. Consult them on rules calls and make the reasoning behind your rulings transparent.

Handling Moves

One of your jobs is to spot when a move is triggered, even if it might slide under the radar.

If a Bitch is investigating a scene, or asking probing questions in an IC conversation, it can be appropriate to have her roll to *Reveal Truths*.

Likewise, a Bitch who's hanging back and avoiding attracting attention to herself might roll to *Escape Notice*, or one who's turning on the old charm might roll to *Flirt*.

Often, you get the option to pick the complications for a move, particularly for *Lash Out* and *Heal*, and some unique moves.

My advice here is to be fucking vicious.

The game needs a real, tangible sense of threat to keep up the tension it relies on. These moves are your opportunity to drive that threat home. Obviously, the options you pick should fit the fictional situation, but don't shy away from really fucking up - or even *Breaking* - a PC if that's what makes sense in the scene.

Other moves give a player information. While the lists of questions for these moves are somewhat restrictive, before answering it's often worth asking the player why they're asking, and what they're looking for in the answer. Don't be cryptic or ungenerous with the answers; tell the player what they need to know. Make sure there's no room for ambiguity.

As a general rule, before responding to any move (or any major action taken in the conversation loop, for that matter) it's good practice to check with the player what they're doing, why they're doing it, and why they think it's a good idea, to make sure everybody's on the same page.

Describing the Environment

Particularly when exploring the dungeon, the players rely on you to know what's going on; if you don't mention something, it isn't really there. Be concise but generous with your descriptions. Ask players if there's anything in particular they'd be looking out for, and tell them what they'd see.

It's easy to fall into the habit of only describing what players see, but if you can it's very evocative to describe sound, texture, smell, etc. Often, you only need include little details to suggest a much bigger picture; say that a room is slick with slime and smells of stomach acid, and they get the idea.

Expect merely 'saying what's there' to be a back-and-forth. The players ask questions about what they can observe, you answer. Don't be stingy with this. You only need to go to a *Reveal Truths* roll when they start interacting with the environment more experimentally - active investigation rather than passive observation.

Responses In Play

You'll find that at points in the game, things come to a lull. Your players look to you to see what happens next. Here, you have a set of responses you can use to push things forward and introduce new complexities for the players to bounce off of.

You don't always need to use these responses. For a lot of the game, the Bitches will be feeding off of each other, with player-on-player interactions driving things forward.

This might be planning, conflict between Bitches, intimate emotional moments, or more. The point is that, here, the players are making things interesting by themselves. You can step back and let

them do that for the time being.

When things pause, and the discussion concludes, introduce complications to push things forward. When the Bitches fuck up - maybe a failed roll, maybe an error of judgement - you can introduce complications to push things forward.

Some moves - in particular, *Reveal Truths* and *Commune With Strange Powers* - are great for this. When your players use moves to ask questions like this, often they're looking to you to provide new hooks. So, provide them.

Setup & Payoff

Sometimes, you'll use a GM response to introduce a new problem or complication. An approaching monster, a hostile NPC, a looming danger, deprivation, somebody in need of help.

These add a new factor into the fiction that the Bitches need to deal with.

Introduce these issues, and leave them hanging.

You can also take a thread which was already introduced, and escalate it. Ratchet up tensions, intensify situations, hammer the stakes home.

At other times, though, you'll use a response to follow through on your setup. A monster attacks, an NPC turns to law enforcement to get their way, danger is immediate, deprivation is unbearable, somebody suffers. If the Bitches haven't really dealt with a problem you introduced, then there are consequences, and you get to enforce them.

Things come crashing down.

The Game

Mistress's Responses

◦ **INTRODUCE AN ENCOUNTER.** Have NPCs or monsters show up. Maybe both. Perhaps its clear from the circumstances what ought to show up. If not, you can always roll for Monsters ([p. 87](#)), I Go Looking For Trouble ([p. 98](#)), or I Go Looking For Fun ([p. 98](#)) for ideas.

◦ **FORESHADOW AN ENCOUNTER.** Rather than something merely showing up, the Bitches come across evidence of what's to come. Perhaps tracks, rumours, noises. Now they know what to expect, you can use future responses to introduce that Encounter.

◦ **INTRODUCE A DANGER.** This might be an environmental hazard such as spores, extreme cold, fire etc. Or it might be a social problem; the locals get an unfriendly look in their eyes and are waiting for the Bitches to fuck up, or everybody is gossiping about recent murders and the Bitches sure seem suspicious. The point is that it's a situation with an inherent threat that needs to be addressed.

◦ **HAVE SOMETHING FAIL.** Pick something the Bitches are relying on. Maybe a bridge they're crossing, their only torch, a contact they're meeting, a safe-house. It lets them down. A bridge crumbles, a torch gutters out, a contact betrays them, a safe-house is investigated. Pull the rug out from under them.

◦ **BRING BACK A RECURRING ENEMY.** Pick somebody or something the Bitches hate. Make them relevant. Perhaps reveal that they're behind whatever injustice the Bitches are looking at. Maybe they show up in person. Maybe their involvement is foreshadowed.

◦ **HERALD CHANGE.** Show signs that the setting is going to be shaken up, soon. Rumours, portents, signs of things to come. Use this response many times, so that the initially-vague signs point to a single looming event that will drastically change things. It might be a war, plague, revolution, coup, natural disaster, supernatural disaster, religious visitation, supernaturally dangerous monster, or something else. Whatever it is, when it finally arrives, it's gonna be big.

◦ **ISOLATE THEM.** Separate the Bitches. Maybe a rockfall splits the party temporarily. Maybe somebody is imprisoned. Maybe a contact will only meet their particular friend, and the others aren't trusted. Maybe an organisation only permits nuns, or wounded daughters, or witches, or royalty to enter their territory. The point is, when her companions aren't there to support her, things can go really badly - and really interestingly - for a Bitch.

◦ **THREATEN AN INNOCENT.** Put somebody sympathetic in danger. Maybe an NPC bitch is badly hurt. Maybe a girl in town is being flogged for made-up crimes. Maybe somebody is being dragged off by a lynch mob. Maybe somebody powerful is abusing those under them. Demonstrate how horrible the world is, and how it will shit on the vulnerable or unlucky. Grab the players by the heartstrings. Dare them to intervene.

◦ **GIVE SOMEBODY POWER.** Have an NPC get some leverage over them. Blackmail material, a hostage, links to an angsty backstory, control over something the Bitches want. The point is, the NPC has influence now. Give that NPC some bonds as a result.

And, when all else fails:

◦ **HURT THEM.** When something painful happens, push down the house of cards you've set up. Have something horrible happen to the Bitches, and have them roll Endure Pain to cope.

Mønsters

Monsters serve a couple of purposes in the game's structure. The biggest is that they provide a concrete *threat* to the Bitches; if not avoided or dealt with, they are often hostile and will try to eat, kill, kidnap, infect or otherwise fuck with the Bitches.

They create *problems*.

The second is to contrast against the Bitches, highlighting how the dungeon is a weird and horrific place.

Fights With Mønsters

Not all interactions with monsters need come to violence, but some will.

Remember that a fight only really breaks out because one side or the other wants it to. Maybe the monsters are hungry, territorial, spiteful, or whatever. Equally, maybe our Dungeon Bitches want to take their stuff. But where there's no reason to fight, there won't be one.

When a fight kicks off, remember that you don't roll to *Lash Out* until the Bitches have an actual goal and stand a chance to achieve it.

Before then, you can handle fights just fine with the conversation loop. Getting attacked by a monster probably requires you to make an *Endure Pain* roll or take 1-2 Hurt.

Wandering Mønsters

Wandering monsters are a significant part of keeping the tension during dungeon exploration going. Every time the Bitches linger somewhere unsafe, make a loud noise or otherwise risk attracting attention, wandering monsters might show up.

Foreshadow an Encounter and *Introduce an Encounter* are both common GM responses; if the PCs are at risk of being found by monsters, make these responses your go-to.



Random Monsters

Roll two dice, one as a 'tens' and one as a 'ones' to get a result from 11-66.

- 11) A pack of **CORPSE-PUPPETS**. Near-mindless. Hostile to the warm and living.
- 12) A **GORGON**. Once a Dungeon Bitch, cursed. Gaze petrifies. Tormented.
- 13) A **SWARM OF SPIDERS**. Venomous, hungry. Hundreds of them.
- 14) A **MUMMIFIED SAINT**. Myrrh and Natron. Pious, solipsistic, utterly insane.
- 15) A **SPIDER BROOD-MOTHER**. Slow, patient, careful. Talks in whispers. Cunning, territorial. Trades her brood's assistance for food.
- 16) A pack of **GHOULS**. Almost animalistic. Devour the dead. Gaunt, withered.
- 21) **PALADINS**. Zealous, self-righteous, drowning in toxic masculinity. Intruders.
- 22) **OOZING SLIME**. Mindless. Smells of vomit. Engulfs and digests.
- 23) A **MUTATED ALBINO BEAST**. Part ape, part wolf. Rangy. Thrashing limbs.
- 24) A pack of **DERELICT-CRABS**. Pallid, sluggish. Vice-like grip. Feed slowly.
- 25) A **HYENA-SPHINX**. Was a Dungeon Bitch, once. Cunning. Eloquent, if taciturn. Collects secrets. Willing to trade.
- 26) A mob of **PLAGUE-HUSKS**. Stink of rot and filth. Infectious touch. Still alive.
- 31) A **SHAMBLING ONCE-HUMAN MONSTER**. Bloated, mutated, near-mindless.
- 32) **Swarming BUGS WEARING A HUMAN SKIN DISGUISE**. Stumbles unconvincingly. Hollows out victims to take as new disguises.
- 33) A swarm of **GIANT CAVE-CENTIPEDES**. Carnivorous. Skitter across walls.
- 34) A **LICH**. Necromantic might. A Dungeon Bitch, ascended to something else. Potent spellcasting, transcends death itself. Post-mortal eccentricities.
- 35) A **SCREAMER**. A throbbing pillar of mutated flesh, shrieking and writhing.
- 36) A **FUSED-TOGETHER MONSTROSITY**. Bat-human-moth hybrid. Stumbles. Suffers. High pitched clicking squeal.
- 41) A squad of **DEAD AMAZONS**. Black armour, skeletal remains. Chivalrous.
- 42) A **LIZARD-SPHINX**. Used to be a Dungeon Bitch. Talkative. Emotions switch on a dime. Collects rumours. Willing to trade.
- 43) A crew of **SKELETONS**. Move like marionettes. Dungeon maintenance work.
- 44) **ANIMATED ARMOUR**. Gestalt memories of previous wearers. Craves glorious violence.
- 45) A **MYCELIUM-HOST**. Infected with fungus. Belches spores. Still alive, aware.
- 46) A band of **BOUNTY HUNTERS**. Well organised, efficient. Serve the interests of powerful men, no scruples. Intruders.
- 51) A flock of **BATS**. Feed on blood. More intelligent than they should be.
- 52) A coven of **SHADOW-THINGS**. Intangible. Touch leeches light, warmth, life.
- 53) A **BASILISK**. Drips venom, toxic fumes. Paralyzes then petrifies.
- 54) An **ANGLER-TURTLE**. Luminescent lure-girl bobs and sways. Engulfing jaws.
- 55) A **RAT-KING**, and its swarming court. Tails entangled. Filthy, chittering.
- 56) A flock of **HARPIES**. Half-avian. Taunting shrieks. Used to be Dungeon Bitches, cursed. Can smell guilt and sin.
- 61) A **WRAITH**. No longer human. Semi-tangible. Quiet aura. Whispers curses.
- 62) A **MAGMA-NYMPH**. Furnace-hot. Crusted stone skin splits and cracks to expose a molten core. Burns and hisses.
- 63) A **WYRM**. Lizard-bat-worm hybrid. Cold-blooded intelligence. Covetous.
- 64) A **VAMPIRE**. Pallid, blind, crawling, warped. Needs blood for sustenance.
- 65) A **ROPER**. Pillar of fused flesh. Viscera whips, gut snares. Gaping maw.
- 66) A **MANTICORE**. Lizard-lion-scorpion hybrid. Toxic. Spiteful.



Making A Dungeon

So the game takes place in a dungeon.
You'll need to have one planned out for
your players to explore.
Here's some tips on doing that.

Keeping It Vague

This isn't a game where players need to explore a dungeon room-by-room, mapping as they go. I've found if you try to run that, it grinds the pacing to an absolute molasses-crawl and kills the tension.

Instead, you can keep the dungeon *vague* and skip over the boring bits. Rather than mapping the place room-by-room, you just make a rough sketch of the dungeon's nature and inhabitants, and concentrate on high-impact scenes in that environment. Assume that with a little effort, the Bitches can get to a given location; what matters is how they relate to their surroundings and each other.

Rolling Up the Dungeon

Whilst you don't have to use these methods, and can just make up whatever you want for your dungeon, here's a nice little method to generate them randomly.

The first step is the history and nature of the place. There are four random tables you can roll on: for the dungeon's creator, initial purpose, aesthetics and weirdness. For each, roll a pair of d6s, one as the tens and one as the units, to get a number between 11 and 66.

Next up is the rough layout of the dungeon. Although we don't bother mapping the whole place out rigorously, we can divide it into a few distinct zones with their own schtick. To work out what's there, drop a bunch of dice onto your paper. Where each dice lands is a distinct area in the dungeon - the result rolled determines what sort. Draw lines linking them together in a loose network; where a line connects one area to another, that area can be accessed from the other.

Assume that the map is side-on, the top of the page is 'up' and the bottom 'down'. You can take the highest up room (or few rooms) and draw a line leading off the top of the page, linking them to the surface. We likewise want to include a few factions and powers in the dungeon. These can be generated similarly; again, drop a handful of dice onto a sheet of paper.

Where each dice lands is a faction - a notable person, monster, organisation or what have you - the result rolled determines what sort. Draw lines linking them together in the same way you did for locations; each line represents an alliance between the linked factions. They might be friends, allies cooperating to achieve shared goals, have a formal pact, have one be dominated by the other, or some other link.

Work out what ties them together.

The more separated two factions are, the less friendly they are; factions on opposite sides of the map are likely rivals.

Dungeon Zones

- 1.2) A treasure-vault, with ancient wealth piled high, guarded by cunning traps.
- 1.3) The sanctum of an old, reclusive lich.
- 1.4) Volcanically active caves, with hot springs, fumes, magma pools, etc.
- 1.5) The nest of an ancient, sophisticated spider brood-mother with her arachnid young and labyrinthine webs.
- 2.1) An underground shrine to a long-forgotten deity, still a site of residual worship by visiting Bitches.
- 2.3) A tomb, fortified to keep out tomb-robbers.
- 2.4) A tomb, fortified to prevent the dead escaping.
- 2.6) A charnel-house, absolutely filled with corpses and the unquiet dead, and the grave-goods they were interred with.
- 3.1) A rough shanty-town built as a haven for Bitches living in the dungeon.
- 3.2) Active limestone caves, carved by water and time.
- 3.5) Abandoned mines, with some valuable metals or gems still there to plunder.
- 3.6) An underground nunnery, a sanctuary for religiously-inclined Bitches.
- 4.1) The lair of an old, cunning drake, complete with treasure-pile.
- 4.2) An underground lodge dedicated to the Wounded Mother, a sort of holy site for Wounded Daughters.
- 4.5) A cavern complex infested with psychoactive fungal growths.
- 4.6) A sacrificial pit, filled with the corpses of human offerings, raw with necromantic energy.
- 5.1) An abandoned laboratory complex.
- 5.3) A sprawling staging-camp for adventurous Bitches exploring the depths of the dungeon.
- 5.4) Dead limestone caves, bone-dry and crumbling.
- 5.6) A necropolis complex, with many small tombs linked together and some larger memorials.
- 6.2) An underground fortress, in which martially-minded Bitches gather their strength.
- 6.3) Elegant underground gardens. Statues, albino roses, black lilies, fountains, statues.
- 6.4) A prison-complex, with dangerous captives guarded by cunning traps and various Bitches who keep them captive.
- 6.5) An underground market of Bitches selling booze, smut, food, alchemy, and mercenaries.

Dungeon Powers

- 1.2) A she-lich, once a Wounded Daughter, her humanity long gone, sequestered away to pursue power.
- 1.3) A team of scientifically-minded Corpse Doll fleshcrafters, and their creations.
- 1.4) A medusa queen, filled with terrible beauty.
- 1.5) A choir of harpies dedicated to tormenting the unrighteous.
- 2.1) A mummified saint, heretical but deeply devoted, once a Runaway Nun.
- 2.3) A mercenary-queen, and her band of amazons-for-hire.
- 2.4) An ancient spider brood-mother, cold-blooded, seductive and cunning.
- 2.6) An embassy of Hell, and its demonic diplomats, lawyers and merchants.
- 3.1) An antediluvian drake, mostly slumbering on her treasure-horde.
- 3.2) A trio of sphinx spy-mistresses.
- 3.5) An Efreeti noble, dwelling amid fire and shadow in wonderful luxury.
- 3.6) A brood of mask-wearing vampire elders, pretending at humanity, preying on explorers.
- 4.1) A fungal dream-mind embodied in mycelium circuitry.
- 4.2) A ghoul-queen and her court of decadent cannibals.
- 4.5) A lake-dwelling Hag, arcane and horrible, a Witch who abandoned her sanity.
- 4.6) A spectre, an ancient intangible spirit of the mighty yet departed pursuing long-forgotten agendas.
- 5.1) A trio of gorgon aesthetes, enthusiastic collectors of bizarre art, sophisticated and talkative. Lots of statues.
- 5.3) A fallen titan forge-mistress, the crafter of enchanted arms and armour.
- 5.4) A mystery-cult worshipping another dungeon power.
- 5.6) A cell of shape-shifting spider puppet-masters, and their webs both literal and metaphorical.
- 6.2) A sphinx librarian, territorial yet curious.
- 6.3) An underground gambling-ring of high-rolling lantern girls. Well informed.
- 6.4) A coven of Witches, seeking spiritual metamorphosis to transcend the limits of flesh.
- 6.5) A draconic brood-mother and her serpentine spawn.

Dungeon Aesthetics

Who Built This Place?

- 11-12) Stark brutalism, with slabs of flat, unadorned concrete.
- 13-14) Old, crumbling, falling apart.
- 15-16) Hacked out of pre-existing caverns, full of stalactites and lime deposits.
- 21-22) Highly ornamented with grotesque carvings.
- 23-24) Bones of the long-dead built into the architecture.
- 25-26) Soaring, vaulted ceilings and swooping arches.
- 31-32) Rudimentary, held up by pit-props, cramped.
- 33-34) Tiled mosaic floors, smooth plaster walls.
- 35-36) Infested with vermin, a vibrant ecosystem.
- 41-42) Blandly functional, stone slab floors, plain stone walls.
- 43-44) Organic art-nouveau curves, stained glass and colourful tiles.
- 45-46) Black stone slabs, iron spikes, barbs and chains.
- 51-52) Rebuilt many times, a patchwork of brick, stone, cement.
- 53-54) Infested with weird fungi.
- 55-56) Some sections partially flooded.
- 61-62) Opulent, fabulous architectural flourishes, marble and gold inlay.
- 63-64) Morbid frescoes, memento mori and apocalyptic visions.
- 65-66) Religious imagery engraved into the walls.

- 11-12) An ancient monarch.
- 13-14) A forgotten saint.
- 15-16) Representatives from Hell.
- 21-22) Pre-human serpent-folk.
- 23-24) A drake, and its servants.
- 25-26) A sorcerer-queen.
- 31-32) Ancient titans.
- 33-34) A coven of necromancers.
- 35-36) A forbidden cult.
- 41-42) An antediluvian spider matriarch.
- 43-44) The church.
- 45-46) Angels, in the first days.
- 51-52) A circle of mad architects.
- 53-54) A band of wealthy Dungeon Bitches.
- 55-56) An Efreeti, in a single night.
- 61-62) Survivors of a great apocalypse.
- 63-64) A bored lich.
- 65-66) The local common-folk.

Dungeon Weirdness

Why Was This Place Built?

- 11-12) Pale plants grow here despite the lack of light.
- 13-14) Whispering voices of the departed.
- 15-16) Mutagenic, things living here become warped over time.
- 21-22) You bleed slowly from between your legs.
- 23-24) Domain of the Wounded Mother, things can't die no matter their injuries.
- 25-26) Your dreams are cruel, showing what your life could have been.
- 31-32) Infested with sickness, wounds get infected, parasites flourish.
- 33-34) Time flows slower than outside.
- 35-36) Time flows faster than outside.
- 41-42) Light sources are suppressed, shadows blanket everything.
- 43-44) Constant gnawing hunger.
- 45-46) Aphrodisiac aura; everybody and everything weirdly horny.
- 51-52) Sadistic aura; physical pain is heightened while in here.
- 53-54) Landmarks move between visits, mapping maddening.
- 55-56) The sound of sobbing on the edge of your hearing.
- 61-62) Dead flesh twitches and stirs uneasily.
- 63-64) Air of portent; prophecies and visions common.
- 65-66) Nothing here rots, dead matter remains perfectly preserved.

- 11-12) As a place of human sacrifice.
- 13-14) To house treasure securely.
- 15-16) To guard dangerous artefacts.
- 21-22) As a prison complex.
- 23-24) To punish the unrighteous who venture within.
- 25-26) As a tomb.
- 31-32) As a secret shrine to a forbidden deity.
- 33-34) As a necropolis.
- 35-36) To be an opulent underground palace.
- 41-42) As a gladiatorial arena.
- 43-44) To house a menagerie of monsters.
- 45-46) As a grand underground cathedral.
- 51-52) To trap a single dangerous prisoner.
- 53-54) To explore and research the earth's stygian depths.
- 55-56) As a hidden military stronghold.
- 61-62) As a crucible to test explorers for true greatness.
- 63-64) As a magnificent underground garden.
- 65-66) To safely house the sick and insane.



I Search The Room...

- 11) Dead rats.
- 12) Mushrooms.
- 13) A pouch with a few coins.
- 14) A few human teeth.
- 15) An old boot with a foot in it.
- 16) A bottle of gin, still good.
- 21) A bloody handprint.
- 22) A few coins under a loose slab.
- 23) A bag of jerky, still edible.
- 24) Bat skeletons.
- 25) A tarnished wedding ring.
- 26) Candle stubs.
- 31) Bone shards.
- 32) A jawbone.
- 33) A pair of uncut gems, grubby.
- 34) A 'Wanted' poster, faded.
- 35) Withered tree-roots.
- 36) A meat-hook.
- 41) Rusted chains.
- 42) Dead moths, pinned to the wall.
- 43) A bottle of wine, well aged.
- 44) A mummified finger.
- 45) Bracket fungi.
- 46) A little wooden religious icon.
- 51) A bag of small gems, hidden.
- 52) Large clumps of lichen.
- 53) Scattered arrows, some broken.
- 54) A sacrificial knife.
- 55) Somebody's underwear.
- 56) Scratch-marks from human nails.
- 61) A bottle with a dead frog in it.
- 62) A hammer and chisel.
- 63) A tin of paint.
- 64) Rusty nails.
- 65) A canary in a cage, dead.
- 66) A chalk ritual-circle, faded.

I Search The Body...

- 11) An engagement ring.
- 12) Scraps of prayer-ribbons.
- 13) A hip-flask, with brandy.
- 14) A concealed lantern.
- 15) A pair of dice.
- 16) A handful of coins.
- 21) Candles.
- 22) A tinder-box.
- 23) A rosary.
- 24) A pack of cards.
- 25) Tobacco and matches.
- 26) A cheese-knife.
- 31) A letter, unopened.
- 32) A large pouch of coins.
- 33) Gold teeth.
- 34) A smutty woodcut.
- 35) A jar of ink.
- 36) A gold locket, with a lock of hair.
- 41) A vial of hemlock.
- 42) Handcuffs.
- 43) A pot of grease.
- 44) A paper mask.
- 45) Prayer beads.
- 46) Sylphium, powdered.
- 51) A needle, thread and scalpel.
- 52) A small purse of coins.
- 53) Pearls.
- 54) Silver body-piercings.
- 55) A hairbrush.
- 56) Matches.
- 61) Opium seeds, and a pipe.
- 62) A bounty-hunting licence.
- 63) Caltrops.
- 64) Dried hallucinogenic mushrooms.
- 65) A child's drawing.
- 66) A silver hand-mirror.

Dangers in the Dungeon

- 11) Smear contact poison.
- 12) Slab slams down, blocks the exit.
- 13) Hidden sprung poison needle.
- 14) Pit trap, spikes at the bottom.
- 15) Pit trap, with drowning pool.
- 16) The restless dead linger.
- 21) Darts launched from the walls.
- 22) Toxic spores in the air.
- 23) Crushing walls, slowly closing in.
- 24) Toxic volcanic gas from vents.
- 25) Parasitic eggs, infectious.
- 26) Pathways rearranged in the dark.
- 31) Roof at risk of cave-ins.
- 32) Risk of flash floods.
- 33) Room disease-tainted, infectious.
- 34) Poisonous fungi.
- 35) Territorial vermin.
- 36) Location cursed, blights explorers.
- 41) Unstable footing, glass shards.
- 42) Corrosive gas.
- 43) Cracks in reality lead *elsewhere*.
- 44) Lurking ambush-predator.
- 45) Smear contact adhesive.
- 46) Water petrifies on contact.
- 51) Floor unstable, might cave in.
- 52) Furniture actually hungry mimic.
- 53) Door actually hungry mimic.
- 54) Floor slab actually hungry mimic.
- 55) Acidic mist.
- 56) Flammable fumes.
- 61) Digestive predatory slimes.
- 62) Yawning bottomless abyss.
- 63) Air of crushing despair.
- 64) Territorial haunting.
- 65) Hypnotic mirror.
- 66) Mutagenic fountain.

Events in the Dungeon

- 11) Something follows you at a distance.
- 12) A lost Bitch, broken and alone.
- 13) Ceiling collapse blocks the way back.
- 14) Something hungry hunting you.
- 15) A secret passage to somewhere hidden.
- 16) The temperature drops massively.
- 21) The darkness grows heavy & oppressive.
- 22) The aftermath of a fight, broken Bitches.
- 23) Tormented by dark premonitions.
- 24) A sudden wave of lethargy.
- 25) Exploring soldiers from the surface.
- 26) Paths rearrange themselves in the dark.
- 31) Blunder into a territorial monster.
- 32) A treasure horde, guarded by traps.
- 33) Flash flooding.
- 34) Treasure, and a slumbering guardian.
- 35) Weird illusions form in the darkness.
- 36) An enemy has tracked you down.
- 41) The dead are disturbed, and rise.
- 42) Two Bitches trapped in the dark.
- 43) Fabulous treasure, seemingly unguarded.
- 44) The darkness tries to put out your lights.
- 45) A hidden shaft leads much deeper.
- 46) Interrupt a strange rite.
- 51) The party gets separated in the dark.
- 52) A map leading somewhere secret.
- 53) Rival Bitches squaring off for a fight.
- 54) 'Rival' Bitches secretly making out.
- 55) Cave-in splits the party.
- 56) Curious monsters investigate you.
- 61) Something ancient wakes from slumber.
- 62) Bitches flee something horrible.
- 63) Interrupt monsters feeding.
- 64) A newly-abandoned camp in the dark.
- 65) The dark offers strange metamorphosis.
- 66) Interrupt a fight in progress.

Example NPC Bitches

To pick a random Bitch, roll two dice, one as the 'tens' and the other as the 'ones', to get a number from 11-66.

- 1,1) ALICE GREY. Practitioner of necromancy, speaker for the departed, who enacts bloody vengeance on those who kill women. Pale, sunken eyes, grey hair. Dresses in funeral-wear.
- 1,2) PATCHWORK JENNY. Several corpses stitched together into a single corpse-doll. A poet, engraver. Owns a printing press. Melancholy. Fills the emptiness in her chest with art.
- 1,3) RABIAH AMID. Political dissident. Comes from a wealthy family, surprisingly popular with the masses. By turns sullen and reserved, then dramatically, flamboyantly angry.
- 1,4) SAINT ANNA. The miraculously reanimated corpse of a martyred nun. Wildly heretical, curious and analytic, sincere, clingy. Resists monstrous urges to feast on hot, living flesh.
- 1,5) ESTRID HULDRSDOTTIR. A mercenary, a veteran of many wars. Scarred, wiry, grizzled. Fights with a customised spear, the tip a manticore's stinger. Gregarious, boisterous, outgoing and confident until they enter combat, when their manner becomes detached and clinical.
- 1,6) TERESA OF THE ENTRAILS. A haruspex, a prophetess of blood and viscera. A changeling in human form. Callous, curious, scientific, driven. Has grand plans. Hides her affections, opens up only slowly, or when intoxicated (as she frequently is).
- 2,1) NAMAAH THE RED. Scion of a noble line. Disowned by her family, following accusations of several murders. Extent bounties for the killing of nine men. Wears a necklace on which are strung nine human thumbs. Quick to anger, tempestuous.
- 2,2) YAEL. Hung for 'indecent', clawed her way out of her own shallow grave. Slightly feral. Kiss intoxicates. Lives on raw meat. Loves deeply, freely, without restraint.
- 2,3) RUTH OF DUNMINSTER. A street-preacher, fugitive from a nunnery, prophetess. Bleeds from the eyes. Believes there is a looming apocalypse that will overturn the existing social order, casting down the powerful and abusive, raising up the outcast and dispossessed. Frightened.
- 2,4) MELUSINE, THE TARN'S DAUGHTER. A wyrm wearing the shape of young girl. Old, hoards treasure, defensive and protective. Broad disdain for mortals, grudging respect for other supernatural or monstrous Bitches.
- 2,5) KAPAAR. A harpy. A professional cat-burglar, in it as much for the challenge as any material gain. Senses the guilt in others instinctively. A staunch pacifist. Fiercely loyal and self-sacrificing.
- 2,6) EVA VAN HORSTMAN. Ran away from home. Overwhelmed, ragged looking. Keeps a diary of unusually beautiful verse, dense with symbolism. Collects candles. Freckles and scars. Missing two fingers. Could have been a celebrated poet in a better life.
- 3,1) LADY ALICE OF MONTROSE. A doctor by trade, minor nobility by birth. A midwife, herbalist and battlefield surgeon. A seller of bluerune and herbal remedies. Neatly dressed. Ring finger missing on her right hand. Open with her affections.
- 3,2) BLUE MEG. Small, vulnerable-looking, pitiable. Perpetually nervous. A young beggar of unknown origin. Her true form is an immense, colourful spider. Targets predatory men. Leaves a trail of exsanguinated bodies behind her.
- 3,3) ASHE STEELE. Burned at the stake for gross violations of public decency; found the Wounded Mother while burning, survived, came back altered. Little restraint or tact. Wears her heart on her sleeve. Blazes with supernatural flame when impassioned.
- 3,4) AMÉLIE BRODEUR. Sufferer of strange visions. Weeps bloody tears for her sisters' pain. When angry, wild beasts and weak men cower before her. Those who hear her shriek, die.
- 3,5) MALIKAH AKKARI. A witch and an alchemist, their body subtly mutated by the supernatural power they wield. Goetic sigils on their skin like birthmarks. Brews androfall and mother's grasp. Their bite is venom.
- 3,6) ULYANA KRAVCHENKO. Daughter of wealthy merchants, a disgraced heiress. A consummate duelist, seducer of privileged women, con-artist and all-round dashing rogue.

- 4,1) **DAPHNE DEFILER.** A composite of dozens of dead girls. Partially mechanical. Powered by vital ichor and an interplanar furnace. An underground surgeon, scavenging spare parts from the corpses to provide transplants to other Bitches. Emphatic, free-spirited, affectionate. Willfully independent.
- 4,2) **ELISABET OF THE BLACK LAKE.** She who communes with spirits of the depths, who drowns men and offers their blood as sacrifices to the beings who dwell beneath the waves. Her fingers black claws, her hair ebony, dressed in sodden rags. Proud, impetuous, protective.
- 4,3) **BIT 'COCKROACH' NITSKI.** Beheaded for a wide litany of crimes, but mostly for fucking the wrong people's wives. Can't die; their head simply grew back. Body weirdly malleable. An utter rogue with a heart of gold.
- 4,4) **MACHEL DREZNER.** An explorer of the deep places of the earth. Slow, cautious, timid, alert. Rarely returns to the surface world, which she says is far more hostile than the depths. Wields a home-made pick-axe and lantern.
- 4,5) **MACKENZIE LAMBERT.** Cursed to take the form of a huge lupine monster. The curse mostly suppressed, unstable. Physically impressive, feeds on blood, rarely sated. Gruff, emotionally distant. Secretly a sweetie.
- 4,6) **AMELIA FITZGERALD.** An alchemist who works with blood and other humors. Genteel, refined, well educated. Prone to flights of eccentric whimsy. Tall, pallid, dark-eyed, looming.
- 5,1) **FRANCESCA THE BUTCHER.** A dead girl brought back by forbidden science. A sculptor of flesh and creator of undead monsters. Maternal towards her creations. Pretty, in a morbid sort of way. Her physiology enhanced and altered.
- 5,2) **ASHTORETH.** An engineer. Builds armour, complex traps, prosthetics, locks. Left side of her body covered in burn scars. Prosthetic left hand. At once driven and ambitious, and bleakly depressed.
- 5,3) **LUCIANA BRAVA.** Tells the future via lucernamancy. Reads the flicker of a candle flame and the dribble of wax. Inquisitive. Looks younger than she really is.
- 5,4) **LUNA ROSELINI.** Dabbler in the esoteric. Well educated, refined speech, tendency to use academic terms. Summons horrible things from outside reality. Sheltered, reckless, adjusting slowly to life outside society's protection.
- 5,5) **FLINT NAKTHA.** A gorgon, bronze-clawed, scaly and serpentine. A trader among the underground. Buys looted treasure, sells booze, clothing, weapons. Reserved. Lonely.
- 5,6) **ILSA KYRGOVITCH.** She who is fury. At times vacant and withdrawn, ragged with exhaustion. When stirred to anger, a howling maelstrom of supernatural violence. Sleeps a lot. Uses a lot of narcotics.
- 6,1) **BLOODY CHARLOTTE.** Itinerant thief, hunter, scavenger. Has survived four lynchings so far. Can bite through iron. Thousand-yard stare. Fiercely honourable. Red-headed and snaggle-toothed.
- 6,2) **YASAMIN ARIA.** A scholar of religious apocrypha. Thoroughly heterodox, corresponds anonymously with more respected theologians. Practices old, nearly-forgotten rites.
- 6,3) **JULIET, THE BLACK KNIGHT.** A fallen noble. Once fought for a terrifying master. Now dead, brought back by foul sorcery, body altered by necromancy. Staunchly loyal, surprisingly honourable, chivalrous. Refined taste in low circumstances. Abandonment issues.
- 6,4) **VEX CHAMBERS.** A polymath. Composer, historian, singer, heretic. Engaged in secretive cultic activity, syncretic rituals with a diverse range of heretics. Reaches the divine through music. Well dressed, elegant. Has issues around personal rejection.
- 6,5) **NOUR, THE SILENT.** A renowned mercenary with a terrifying reputation among mainstream society. Wears blackened scale armour, face hidden behind a black chainmail veil. Wields a two-handed flail. Taciturn. Analytical.
- 6,6) **GREY OPHELIA.** A dressmaker. An artist in silk and velvet, a creator of beautiful things. A driving force behind local fashions. In hiding following a string of murdered customers. In truth, a huge pale spider in disguise. Collects human teeth.

Random Towns

We're gonna map out the different features, and how they're connected, much like we made our random dungeon. Drop a bunch of dice on the paper, mark down the result, connect them into a network.

Making A Town

You can expect the local town and its residents to be a recurring feature of the game, so you'll want to give the place some details to bring it to life. Remember, you can expect some (or all) of the Dungeon Bitches to have come from this town. Ask the players if they know anybody back in town, or if their characters tie into anything, and work their answers into the place.

Unlike the dungeon, where - to keep the exploration interesting - you might want what's there to be mysterious and hidden from the players at first, you can be much more collaborative when you create the town.

As with dungeons, you can, of course, use a town somebody else wrote, or just make things up, but a system for randomly creating towns has been provided, because honestly I just like writing random-generation tools.

First up, there are a few features you can expect every town to have. Namely:

- An inn or hostel that travellers can stay at overnight.
- A tavern to go get drunk in.
- A local church, with its appointed priest.
- A local noble, who runs this place through the application of wealth and force.

For each, drop a marker onto your paper, and note down where it landed. We'll be linking them to the other (randomly rolled) features once we're done.

For the other noteworthy factions in town, drop a bunch of dice onto your paper. Where each dice lands is a faction - a notable person, business, organisation, whatever - the result rolled determines what sort. Draw lines linking them together in the same way you did for a dungeon; each line represents an alliance between the linked factions. They might be friends, cooperating on a business venture, have a formal pact, be subordinate to the other, have shared origins, or have shared goals.

Work out what ties them together. The more separated two factions are, the less friendly they are; factions on opposite sides of the map are likely rivals.

I want a bit more variety than a simple 1-6 chart can manage. So, as well as the side of the dice facing up (the one you normally look at), also look at the side facing towards you. Cross-reference them on the Dice Drop Town Factions table on the next page.

This will give you a rough picture of who the major players in town are, and who will get pulled in to support who. There's another random table (Town Quirks) you can roll on a few times to get some more details about the place in general and spice stuff up.

Once you've got this rough picture of what's what in town, you can describe it to your players, ask them if there are any NPCs they're linked to, and potentially place those NPCs on the faction-map, too. Players might have entire organisations in their backstories (such as the nunnery a Runaway Nun came from, for example), which you can add to the map as their own factions, or have direct links to other groups.

Before you begin your first game session, work with your players to bring the town to life and to tie their Bitches into it.

Dropped Dice Random Town Quirks Town Factions

Roll two dice, one as a 'tens' and one as a 'ones' to get a result from 11-66.

First number is the one on top, second number is the one pointing forward.

- 1.2) A monastery or nunnery. Secretive.
- 1.3) A gang of organised criminals, doing petty burglaries.
- 1.4) A gang selling narcotics.
- 1.5) A prominent citizen is actually a vampire, preying on vulnerable women.
- 2.1) An initiatory cult, worshipping something nasty that lurks outside town.
- 2.3) A fundamentalist religious sect. Zealous, judgemental, won't shut up.
- 2.4) A prominent citizen is a serial sexual predator. Everybody knows.
- 2.6) A well-equipped militia. Like throwing their weight around. Fighty.
- 3.1) A brothel, being run right there in the open.
- 3.2) An assassin-cult. Preys on vulnerable people and outsiders.
- 3.5) A well-guarded gaol, complete with resident executioner.
- 3.6) A witch-hunter, rooting through the community for heathens.
- 4.1) A theatre. Ventures into political satire. Frequently scandalous.
- 4.2) A brilliant doctor secretly doing wildly unethical experiments.
- 4.5) A circle of wealthy aesthetes who torment the poor for 'art'.
- 4.6) A coven of sorcerers, disguised as a perfectly mundane business.
- 5.1) A church dedicated to a schismatic splinter-faith. Proselytises.
- 5.3) A swarm of intelligent mice manipulating things behind the scenes.
- 5.4) A gang of street-children running a scarily effective protection racket.
- 5.6) Political informants, espionage agents for the upper nobility.
- 6.2) A prominent citizen likes kidnapping and murdering young women.
- 6.3) A very wealthy circle of merchants, engaged in price fixing.
- 6.4) A cell of political radicals. Opportunistic rabble-rousers.
- 6.5) A hidden brothel, catering to rich, depraved clientele.
- 11) Canals instead of roads.
- 12) Disproportionate number of poets.
- 13) Gold-smelting industry.
- 14) Church is, in fact, a huge old cathedral, a centre of the faith.
- 15) Extensive cemeteries. Generally morbid feel.
- 16) Flowers everywhere.
- 21) Site of a historic battle.
- 22) Poverty-stricken.
- 23) A famous pilgrimage site.
- 24) Disproportionate amount of guards.
- 25) Politically tumultuous.
- 26) Fond of horrid public executions.
- 31) Large homeless population.
- 32) Ghettoised cultural minority.
- 33) General air of religious fervour.
- 34) Small, very wealthy, upper class.
- 35) Crime-ridden.
- 36) Lots of hauntings.
- 41) A fortified outpost.
- 42) Widespread paranoia about witches.
- 43) Mist-shrouded.
- 44) Infested with stray cats.
- 45) Widespread xenophobia.
- 46) Most buildings very old indeed.
- 51) The dead are often restless.
- 52) Cursed. General air of malaise.
- 53) Half the town unoccupied ruins.
- 54) Surprisingly sophisticated sewers.
- 55) Industries dying, town declining.
- 56) Occupied by invading forces.
- 61) Absolutely full of heretics.
- 62) Constant duels and vendettas.
- 63) Graffiti everywhere.
- 64) Does a lot of lynchings.
- 65) Plagued by monsters.
- 66) Bizarre and ornate fashion trends.

Roll two dice, one as a 'tens' and one as a 'ones' to get a result from 11-66.

I Go Looking For Trouble...

- 11) Vulgar cat-callers.
- 12) Muggers.
- 13) Judgemental street-preachers.
- 14) Pickpockets, bad at their job.
- 15) Asshole won't leave young girl alone.
- 16) Angry drunk bigots.
- 21) Town watch abusing their authority.
- 22) Girl accused of non-existent crime.
- 23) Old rich fucker hits his wife.
- 24) Interrupt a mugging-in-progress.
- 25) Town watch looking for a fight.
- 26) Evangelists have it in for you.
- 31) Mob on its way to administer 'justice'.
- 32) Two girls flogged for 'indecenty'.
- 33) Street dealer pushing lethal narcotics.
- 34) A punch-up about to kick off.
- 35) A vampire feeding on somebody.
- 36) Town guard make a pointless arrest.
- 41) Girl getting the shit kicked out of her.
- 42) Evangelists try to convert you.
- 43) Somebody about to get hanged.
- 44) Woman is accused of being a witch.
- 45) Drunk gropey bastard.
- 46) Public flogging for 'adultery'.
- 51) Youths hassling the elderly.
- 52) Wildly abusive domestic row.

- 53) Guy beats his kids.
- 54) Guy wants to fuck, won't accept a 'no'.
- 55) Robbery in progress.
- 56) Shouty abusive drunk guys.
- 61) Secret gay tryst in progress.
- 62) Town watch levying bullshit fines.
- 63) Judgey old women hassling people.
- 64) Evangelist wants to get you lynched.
- 65) Bored youths kicking a cat.
- 66) Mob looking for sinners to punish.

I Go Looking For Fun...

- 11) Gambling on dice.
- 12) Pretty young thing just left closet, making up for lost time.
- 13) High-grade absinth, trippy shit.
- 14) High stakes card game.
- 15) Betting on rooster-fights.
- 16) Cute barmaid totally DTF.
- 21) Aphrodisiac wine, predictable results.
- 22) Underground boxing ring.
- 23) Spirited theological debate.
- 24) Gambling on chess games.
- 25) Dangerous political debate.
- 26) Wildly scandalous satirical musician makes political point.

- 31) Girl in the bar is into some kinky shit.
- 32) Free admission to brothel.
- 33) Hallucinogenic mushrooms, potent.
- 34) Opium, good quality.
- 35) Wine-tasting event.
- 36) Invited to join exciting heist.
- 41) Cute girl 'finding herself', sexually.
- 42) Beautiful noble, slumming it.
- 43) Fortune teller, surprisingly accurate.
- 44) Cheap, exotic narcotics.
- 45) Good old fashioned bar fight.
- 46) Betting on knucklebones.
- 51) Really talented tattooist.
- 52) Two experimenting lovers seek third for the night.
- 53) Gambling on fighting goldfish.
- 54) Spirited philosophical debate.
- 55) Alchemist selling potent shit.
- 56) Lonely married woman seeks affair.
- 61) Hidden Beast, very horny, very kinky, promises not to eat you.
- 62) Sharpshooting competition.
- 63) Ghost girl wants to feel loved again.
- 64) Gambling on pidgeon racing.
- 65) Disguised nun seeking forbidden love.
- 66) Good old fashioned puppet show, full of sex and fighting.

Roll two dice, one as a 'tens' and one as a 'ones' to get a result from 11-66.

Rumors in Town

- 11) A prominent citizen is a secret rapist.
- 12) There's gonna be a coup soon.
- 13) The guards are corrupt.
- 14) Secret witches are everywhere.
- 15) A wealthy citizen is a secret vampire.
- 16) Riots soon.
- 21) War looms on the horizon.
- 22) General religious apocalypticism.
- 23) Pies have people in them!
- 24) Intelligent mice control everything!
- 25) Secret vampires everywhere.
- 26) Secret werewolves everywhere.
- 31) Wonder-drug will cure everything.
- 32) Serial killer on the loose.
- 33) Widespread changeling infiltration.
- 34) Economy due to crash.
- 35) Local girl can perform miracles.
- 36) Maybe witches aren't so bad?
- 41) Secret witch-hunters everywhere.
- 42) Women have it 'too easy' now.
- 43) Scandalous play got totally banned.
- 44) Guard crackdown soon.
- 45) Economic crash soon.
- 46) Whole town cursed by witches.
- 51) Town guard planning a coup.
- 52) Graves are getting robbed.

- 53) Get-rich-quick scheme (it's a con).
- 54) Secret brothel hidden in town.
- 55) Nobility into some fucked up stuff.
- 56) Shapeshifters everywhere!
- 61) Drugged water turning people gay.
- 62) Merchant harvesting people's organs.
- 63) Wine shipment tainted.
- 64) Racist conspiracy nonsense.
- 65) Local priest secret pervert.
- 66) Babies being replaced by changelings.

Significant Events in Town

- 11) A string of grisly murders.
- 12) Rising numbers of hauntings.
- 13) Strict curfew.
- 14) Crackdown on drink, narcotics, etc.
- 15) Scandalous burglaries.
- 16) General religious revival.
- 21) Food shortages.
- 22) Gang war on the streets.
- 23) Disease outbreak.
- 24) Exotic trade caravan visits.
- 25) Sudden rash of inexplicable miracles, religious fervour.
- 26) Outbreak of the risen dead.

- 31) Widespread riots.
- 32) A coup.
- 33) High-profile political assassination.
- 34) Massive increase in taxation.
- 35) Influx of vermin.
- 36) Weird monster in the sewers.
- 41) Flooding.
- 42) Widespread fires.
- 43) Failed coup.
- 44) Extremely weird religious festival.
- 45) Prominent citizen lynched.
- 46) Wealthy citizens arrested for treason.
- 51) Invasion by enemy army.
- 52) Attack by horrible monster.
- 53) Werewolf outbreak.
- 54) Vein of gold discovered, new mines open, boom-town.
- 55) Rising police brutality against marginalised citizens.
- 56) Sudden artistic revival.
- 61) Crackdown on 'sexual immorality'.
- 62) Weapons banned for citizens.
- 63) Huge storm, homes damaged.
- 64) Raid by enemy military.
- 65) New drug hits the streets.
- 66) Violent religious purges.

Afterword(s)

So, this is finished.

For the last few months, I've been able to step back a bit and let project's very talented artist and editor do their thing, and coming back to it now I get to read over the stuff I wrote with fresh-ish eyes. And I keep thinking 'oh, shit, I *went there*' as I read things.

This game rather consumed my life for a year and a half.

I've put a lot of myself into it, sometimes without quite realising what I was doing at the time, sometimes very deliberately. There's pain and heartache in there, but also the joy of finding a community of people like yourself. And that sense of community is something that crept ever more into the text as the game developed, parallel to the people I found who worked on and play-tested this.

In a lot of ways, this game's a significant departure from my earlier work.

In the past, I'd always held back a little on certain topics. I was writing for a pretty broad audience, and so I cut out a lot of stuff around sex, trauma, oppression and so on.

Here, though, I've gone all in.

No constraints or hedged bets, I have things I wanted to say and I'm going to beat the audience around the head with them. Some parts of the game are obvious metaphors for topics that matter to me, others don't even bother with metaphors. It's been very freeing to just reach down inside myself, yank up that messy painful cathartic stuff, and spew it onto a page. A work like this is inherently political.

Dungeon Bitches is not a nice, safe game. It's angry and hurt and scared and vulnerable all at once, because *I'm* those things, and so are the people around me. There's a veneer of fantasy, but ultimately the game has a message behind it, and I think that message is pretty clear.

And now here it is, and this initially off-the-cuff project about lesbians dungeon-crawling has spiralled into something much more emotionally important to me. In many ways, making this game marked a turning point in my life, letting go of things that were holding me back and moving forward as a designer and person.

It means a lot to me.

I hope you like it.
Emily

Dungeon Bitches came to me at the right time.

I was in a ... pretty uncertain spot. I was teaching high school, it was the start of the coronavirus pandemic in the US, I knew I didn't have a contract for the following year.

I mean, I didn't know if I was going to be able to handle more teaching even if I did have one; I loved my students and the impact I had on them, but I just couldn't handle the sheer unreasonable amount of labor expected of teachers with my neurodivergent ass brain.

Then Emily, someone who was at the time just an acquaintance and, to be frank, someone whose work I admired, invited me to start playtesting this new game of hers. Dungeon Bitches. Through that, I met this artist gal who was going to be working on the game and, well, y'all don't need any introduction to Sarah. Quickly, this thing became a huge part of my life, and these two went from 'people I kinda know and admire' to my two best friends in the world ... emphasis on the world bit. Damn oceans.

And Dungeon Bitches went from 'a game I like to play' to quickly 'a game I give design ideas and feedback on and send pages of grammar edits for' to 'a game that I'm working on' to 'a game that we're throwing a Kickstarter together for'. And then, to our surprise, 'a game whose Kickstarter did really well'. Working on a game that spiralled out of a blogpost with some acquaintances had become pouring blood, sweat, and tears into something with my two best friends, and people *wanting* that something. It's ... still hard to wrap my head around it, honestly.

This game brought me close with two of my favorite people on this planet, who are so kind and thoughtful and funny and ... I love these bitches. They inspire me every day, damnit are they talented. And this project has made it possible for me to actually try and commit myself to making art in its various forms - something I definitely couldn't have said before Dungeon Bitches.

When you read this thing, know that you're reading something that's had love poured onto every page - love between the people making it and love of the game itself. When you read this thing, know that you're reading something whose every word was scrawled down with hate - hate for a broken society that's left us struggling to fit into wrong-shaped holes. When you read this thing, know that you're reading something which will never compromise - which will always be itself, to the fullest extent.

Dungeon Bitches came to me at the right time.

I hope it comes to you at the right time, too.
Mxtress Khan



Alright, it's my turn...

Sarah here, I did the art and stuff. Oh, I also came up with the idea to call the 'classes' 'deals'...

to paraphrase an exchange from early in development:

Emily: 'The term Class is wonky and doesn't fit Dungeon Bitches, but neither does 'Playbook', I'm not sure what I should name them. Any suggestions?'

Sarah: 'Call 'em Deals.'

Emily: 'Deals? What do you mean?'

Sarah: 'As in, "so what's your fuckin' deal?"'

Emily: 'That's it!'

...so you're welcome for that. Feel free to use it if you're making a game too, it's a goodun. There are a few other little bits like that here and there, a move or two, a few of the spells, some of the things on the tables, etc, that Emily and I worked together on that made their way into the book too.

...alright, getting sidetracked...so...
Dungeon Bitches.

This game changed my life.

I didn't actually know who Emily even was before Dungeon Bitches. (much like hardly anyone knew who I was before Dungeon Bitches I guess.)

An online friend of mine brought the second blog post of the early sketches of Dungeon Bitches to my attention, the one with the first incarnations of the deals.

And even in this rough, unfinished form, it resonated with me, deep to the bones, with its messy fury, its big heart, all sexy and twisted.

I thought right away while reading the Amazon 'I would totally draw this.'

and a few seconds later I thought 'fuck it, I'll see if I can message who wrote this'

Sarah – (in Emily's DM, first message, April 2020) "hoi hoi, if you ever want some art for Dungeon Bitches I would love to help."

Her response? "Tell me more?"

I sure know who Emily is now. We quickly grew from strangers working on a project to close friends, hanging out and chatting almost every day as the game took shape.

And then the playtest.

As Khan already said, it was a bit of a turning point, as the pair of us got super tight, at the time of writing this, without hesitation I can say that the motherfuckin' babe is my best friend...and that was before he came on board for the project proper. He really became the glue that held us together as a team, without his support, the game wouldn't look nearly as good as it does.

To add to finding my two closest friends, with the success of the kickstarter, I was finally able to quit working a terrible job that was slowly choking me to death and live as a full time artist for the first time in years. (the only time before that when I was still at Art school living off student allowance)

Emily poured faer heart into this book and I did the same. Taking photos of chains and other gear in a garage, bare feet on cold concrete. Drawing until late in the night listening to Yeule, Ada Rook, Gallhammer, ESPer99, Jack Off Jill, Scarling., Sleater Kinney, Hole and Nirvana albums on loop. Scanning bits of tape, tearing old sketch books and a pair of my underwear apart, all coming together to form a collage of friendship, love, lust and pain.

I truly believe that this game is something special, (that's why I bugged the other babes to say a few words to close it out on, add a little bow after all those fucking tables.) I'm so glad its already got a little following of cute nerds, disaster dykes and cool supportive dads. I hope that following grows, and the people who need it can find it.

Dungeon Bitches is like the love of your life, it's like your best friend, it's your people, it's home...it deserves to be found.

If you are reading this and are one of our backers, thank you, from the bottom of my sour, busted heart.

If you are reading this after the fact, stumbling over it on some list of recommendations, or after hearing about it from a friend...or however you found it, if you are one of us: queer, a woman*, with no place in polite society; welcome home.

~ Sarah Carapace, listening to Serotonin II by Yuele at 12:11am 24/10/2021 in Melbourne on the land of the Wurundjeri people. Sovereignty has never been ceded.



Deal:

Dungeon Bitch:

Bitch Stats

Bonds

Hard	Soft
Subtle	Queer



Questions

hurt

damage



Bitches usually start with FOUR empty hurt counters and may gain access to SIX if the Amazon Move 'Endurance' is taken

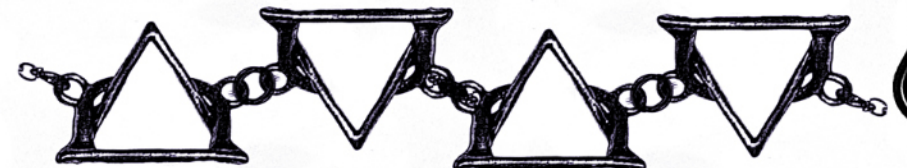
Bitch Moves:



Sex Move:

Complications:

Experience



Advances



+1 to a Stat (each stat can be increased in this way only once).

Take an Extra Move from your Deal (up to twice).

Take an Extra Move from Any Deal (up to twice).

Moves:

Roll 2d6 + A Stat.

6 or less is a fail.

7-9 is a success.

10+ is an overwhelming success.

Reveal Truths

Roll + Soft

Fail: You learn nothing, and your probing causes problems.

Success: Ask one of-

-What is the most dangerous thing here?

-What is the hardest danger to notice here?

-What is being deliberately hidden here?

-What hidden motives are at work here?

-What did the most damage here?

-What's their biggest weakness?

-Who has the most power here?

Overwhelming Success: As above, and everybody you share the answer with gets 1 XP. Pick one of-

- +1 to act on the answer.

- A bond on the person in question.

Heal

Roll + Soft

Fail: She heals 1 Hurt, and gets a permanent injury.

Success: She heals 2 Hurt, and gets a permanent injury.

Overwhelming Success: She heals 2 Hurt.

Share Somebody's Pain

Roll + Soft

Fail: You get a bond on her.

Success: Pick one or more of-

-You get a bond on each other.

-You suggest something you think will ease her pain.

Overwhelming Success: Pick one or more of-

-You get two bonds on each other.

-You suggest something you think will ease her pain.

- You transfer one hurt from one of you to the other.

Escape Notice

Roll + Subtle

Fail: You're spotted.

Success: You're hidden. Either escape safely, or +1 to act from surprise.

Overwhelming Success: You're hidden.

You can act from surprise with +1, and then escape safely once you do.

Get A Read On Somebody

Roll + Subtle

Fail: She gets a bond on you.

Success: You learn what you'd need to do to get her to do what you want Right Now. If you do it, she gets 1 XP if she does what you want.

Overwhelming Success: As above, but she gets 3 XP for doing what you want.

Steal

Roll + Subtle

Fail: You're caught in the act.

Success: You get what you want, you and your companions get 1 XP. Pick a complication-

-You and your companions need to leave right now, or you'll be caught.

-You leave some evidence behind pinning the blame on you.

-A tool is lost or broken.

-Whoever you stole from suspects, and gets a bond on you.

-Something goes wrong, and you take 2 Hurt.

Overwhelming success: You get what you want, you and your companions get 1 XP. No complications.

Endure Pain

Roll + Hard

Fail: You take an amount of Hurt.

Success: You pick-

-You're fine.

-Get 1 XP and take an amount of Hurt.

Overwhelming Success: You're fine, and get 1 XP.

LASH OUT

Roll + Hard

Fail: The problem isn't solved, and the GM picks 2 complications from-

-You take a point of Hurt.

-Somebody you care about who's present takes a point of Hurt.

-Your victim gets a Bond on everybody acting against them.

-Something valuable of yours is lost or destroyed.

-You and your companions are forced to flee, anybody who doesn't or can't is Broken.

Success: The problem is solved. You pick an option from the list, and so does the GM.

Overwhelming success: The problem is solved. You pick an option from the list.

FLIRT

Roll + Queer

Fail: She gets a bond on you.

Success: She picks one or more of-

- You get a bond on each other.

- She offers you something she thinks you want.

Overwhelming success: She picks one or more of-

- You get two bonds on each other.

- She offers you something she thinks you want.

- You transfer one hurt from one of you to the other.

COMMUNE WITH STRANGE POWERS

Roll + Queer

Fail: The results are no use to you, and you'll need time to recover.

Success: ask one of

-What did I do wrong?

-What bad shit is coming my way?

-What is supernatural about this?

-How does she feel about me?

-Am I safe?

-What do you want?

How can I make this right?

Overwhelming Success: Ask as above, and everybody you share the answer with gets 1 XP. Pick one of-

- +1 to act on the answer.

- A bond on the person in question.

BONDS

Spend a bond to:

-Give her +1 or -1 on a roll.

-Give +1 or -1 on somebody's roll affecting her.

-Have her take 1 more Hurt.

-Have her heal 1 more Hurt.

-Offer her 1 XP if she does something you want.

HURT

Take hurt when bad stuff happens.

You can have 4 Hurt. If you take a 5th, instead you're Broken.

BROKEN

While broken, you're helpless. If something tries to hurt you and nobody stops you, you die. If not got to safety to recover, you leave the story.

If taken to safety and helped recover, you take 1 Damage, take a permanent injury, and recover to 0 hurt.

EXPERIENCE

At the end of each session, get 1 XP if you-

-Learned something new about a fellow bitch.

-Gained something valuable.

-Fucked somebody new.

-Were emotionally vulnerable.

-Acted on a grudge.

You can have up to four XP at once. If you get a fifth, erase it all and take an advance.

ADVANCES

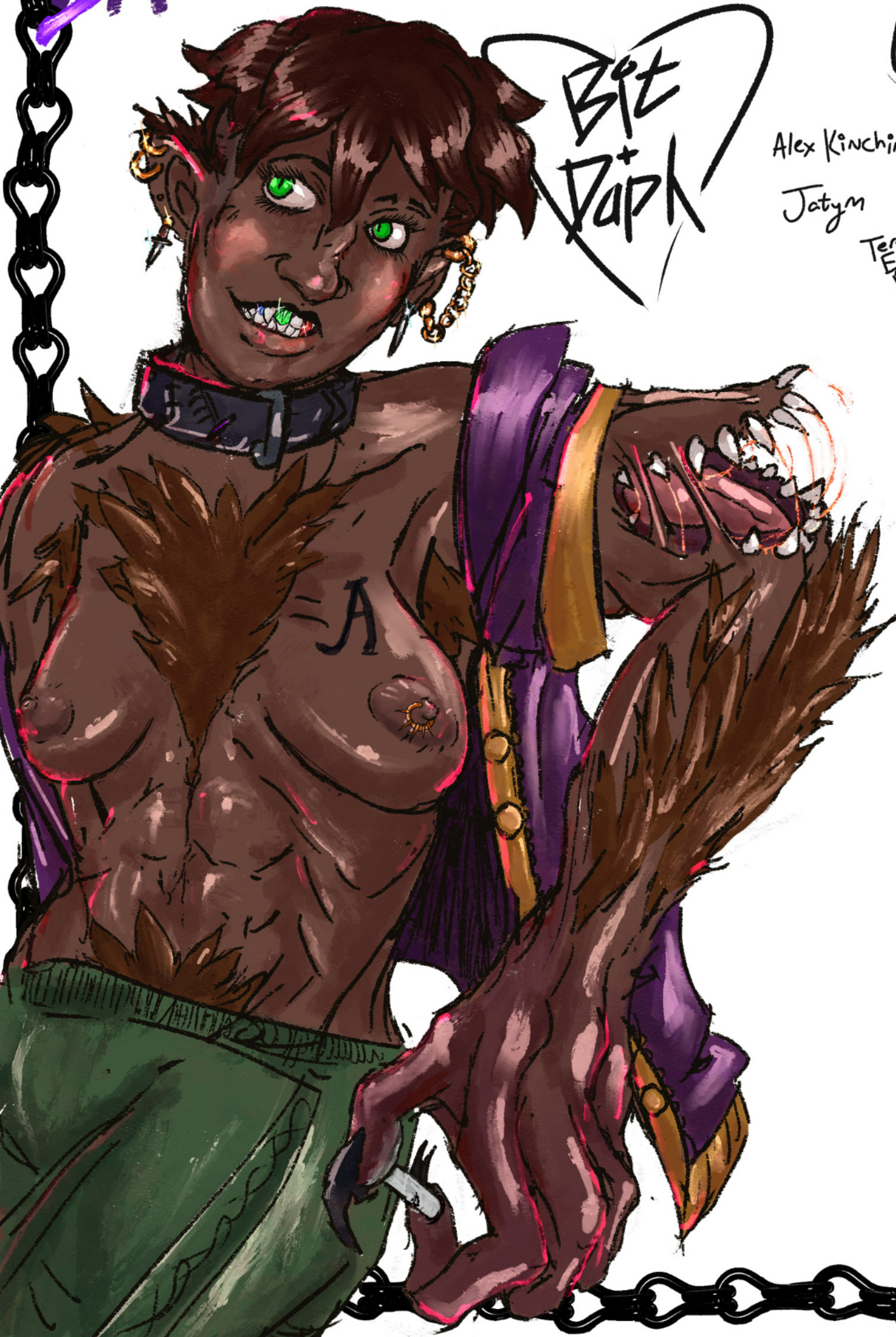
Pick one-

- +1 to a stat (max once per stat).

- A move from your Deal (max twice).

- A move from any Deal, including your own. (max twice)

The Wall of BITCHES and HONORARY BITCHES



BIT
VAPK

Lantern Girl

Alex Kinchin Nicolas Mandujano III Georgina Cleaver
 Jacyln Raewyn Fletcher Sergey Kobergen
 Terrain Empire Publishing Trash Heap Games

A Light In Dark Places

Aaron Garrison	Barbara Krossteig	Christopher Salmon	David Glass	Grubby Games	Jennifer Erixon
Acqua Toffana	Beep Luck	Chaux 6	David C. Persol	Groff Jensen	Jenny Graham-Jones
Adam D.	Bel	Clairissa Sartie	David Morrison	Gary Siu	Jerry Skild
Adam Oldershaw	Benji Dike	Colin Fredericks	Derek Andelloux	Genevieve Coymann	Jess K.
Adelia Craser	Bethany Harvey	Colleen G.	Devon Apple	Gherhard Sildoerferin	Jess Thomas
AK Brown	Bill Heinze	Connor Davies	Daw Shiel	Glenn Dallas	Jessica Lee
Alison Clark	Blue	Connor Chap	Dylan Stuhr	Gwa Mdring	Jim Engstrand
Alwin Penteman	Brendon "Bren" Braun	Constance Wilder	Eamon Byrne	Hanko Jones	Jimmy Weishauss
Amanda	Brian Tyrrell	Contraband Rimer	Ed Gentry	Hanks	Joe Beason
Anders Westermarck	Brier Chappell	Cory Metcalfe	Edward Blumentanz	Hagley Hewson	John Choosed Evans
Andy Fones	Brock Savage	D.E. Wright	Edward Sturges	Holly R.	John Cmar
Andy Kitkowski	Cai Huey	Dan Suptic	Egg Embry	Ilkham	John M. ParMay
Anna Dark	Carl Rigney	Dani Goldstein	Elena Tyler	Infintinity	John Wilson
Anthony A.	Cassandra Davis	Danni Goblin	Elf Herself	Isaack Hill	Joseph Lewis
Anthony Franchini	Chloe Mashiter	David Rezek	Eligos Alexander	Isabella Bishop	Josiah Rise
Anthony Sauer	Chris Allen	David Bernard Hawk	Elissa Black	Jack Alexander	Jukka Sirkijarvi
April Roberts	Chris Mennell	David Buzaglo	Elizabeth Munson	Jack P.	K.D. Bryan
Ash Avila	Chris Spradliv	David F.	Elle E.	Jackson Branley	Kal Clintberg
aura	Christoph		Emma Larkins	Jade Hamman-Milo	Karen Hecley
Austin Boyd			Eric Jacano	Jake M.	Kate Bagonzo
Austin S.			Eric Rossing	James Forest	Katie I.
Autumn Moore			Erika A. Saltwell	James Gibson	Ken Best
			Erk Ingersen	Jamie Green	Ken Finkayson
			Erin Donovan	Jamies Smith	Kenny Wong
			Evan Buchholz	Jared J. Bobb	Kevin B.
			Fabian S.	Jason Ermer	Klitoria Schubert
			Fantasy Robot Fighter	Jason Cove	Kristen Madsen
			FelTK	JTBV	
			Freyja K. Andersdotir		

Intoxicating Bite

- | | | | |
|------------------|-------------------------|--------------------------------|--------------------|
| Kwyndig | Marley D. | Queen City | TeSkn |
| Ky Wen | Marsayus | Cardboard | Kierinkhawk |
| Kyle Currie | Matthew | Quinn | Thalia Celeste |
| Kylie Swerland | Breitenbach | Eimer | Chali-zhang |
| L.K. | Matt Skibinski | R.A. Gorza | Theeflurry |
| Lane Abshire | Matthew | Rachael Gray | Tabias Holzner |
| Laura Weed | Cravelyn | Rae McGowan | Tom Hort |
| Laurel Halbany | Matthias | Rafael Kacha | Tomer Gwartz |
| Leisha Hussien | Matthia Belletti | Rasmus | Tora |
| Lestr Dizon | Megé Vincent | "Snortcrass" ^{Cindon} | Tyler Magruder |
| Lexi Antoku | Megan | Reed Plays | Vagabundork |
| Lila | Michele "Snake" Grelli | Ripley In The Dark Room | Valerie Washtewski |
| City Marcelly | Mike Betlej | Roland | Ucker Lane |
| Lion | Miley Naps | Rosemary Grant McLean | Victoria Hawthorne |
| Longwing | Miles Gaborit | Ross Hendrick | W.B.M. |
| Lore Evans | Molly Olsen | Raekelevra | Winker Ayers |
| Luca Marie | Moorkh | Ryan Collins | Wythe Marshall |
| Lucky | Morgan Hay | Sabine Walter | E.M. Grant's |
| the Hyena | Morgana | Sammy | Zane Kuttner |
| Lupus Amicus | Nem | Sammy J. Harris | Zoe Nyx |
| M. 1997 | Niall O'Donnell | Sara Burger | Zupe |
| M. Cassie | Nick D. | Sbriobox | |
| Goodwin-Harison | Nicola Patti | Scott J. Dehlgren | |
| Mad King | Nora Douglas | Scott James Taylor | |
| Christopher | Nori Duffy | Sean Holland | |
| Malcolm | Nutria's Semillas | Sean M. Dunstan | |
| SW Wilson | Oh Seung Han | Sebring Alkins | |
| Marko | Ollie Lynn | Shaun B. | |
| Boord Granting | Paige Huey | Shawn Endresen | |
| Maple | Pascal Viette | Sienna Tom | |
| Marc Majler | Patrick Samantha Harris | Simon Ward | |
| Marcia R. | Paul Newsham | Skwiziks | |
| Marco | Pheny Plants | Seje (downmarkerette) | |
| Generoso | Phoenix Fae | Spud the Lucky Bungler | |
| Mark A. Parchman | Piero-Napornic | Stella Croix | |
| Mark Durrheim | PS Berge | Tasha Krestoff | |
| Markos | | Taylor Bleir | |
| Daskalakis | | | |

- | | |
|-------------------|----------------------|
| Adam Alexander | H. Alexander |
| Adam Taylor | Perce |
| Adam Weiler | Izzy B. |
| A.J. | Jampanick |
| Alex Hardison | Jasen Bradley |
| Ami Clayton | Thompson |
| Andrea Handrup | Jeremiah Wishon |
| Andria Osborne | Jon Robertson |
| Anthony Wu | Jubby Song |
| Askew | Julie Car |
| Atlanta | Julie Haneman |
| Alexandra | K.V. G. |
| B. Conner | Lawrence J. |
| B.E. Holt | Anderson |
| Ben K. | Madeline Monk |
| Rosenblom | Mario Schmander |
| Ben Day | Mark Lee |
| Briann Allred | Matthew Karabach |
| Caitlin C. | Neil Chandler |
| Chelly K. | Nick S. |
| Cosmic | Nikka Zeltzer |
| Basle Games | Nikki |
| Curious Cat | Nobody |
| Debbie Jackson | Patches |
| Dyrk Rabe | Patricia H. |
| Edward Mac Gregor | Reseru |
| Elysee Syrova | Rhaly's Morgan |
| Enzo Chittack | Salem Wicke |
| Erica Leite | Salrissa Rutherford |
| Compos | Srf McSerfington |
| Frances Younger | Sui Karhonen |
| Frankie Fuller | Tablets & Tentacles |
| | Tom Whitmore |
| | Trevel |
| | Youngblood Gelderman |

Inspirational

- | | | | |
|--------------------|-------------------------|-----------------------------|--------------------|
| 4th Level Games | Dennis K. Pankenberg | James Smith | Pumpkin Knight |
| Aaron Zurbo | Duff! | Jordan Brady Loewen | Rae Dackenbach |
| Alea Veldez | Dylan K. | Joseph James Vermillion | Razorgirl |
| Alice Wiand | Edelsard Lavendel | J.R. Goldberg | Rahn Skye |
| Alpha Victor | Elisbeth Eudora Western | Kate Holland | Rev. Lewyn Maire |
| Amy Prudman | Emilia Butterfly | Katherine Fisher | Robin Gonzales |
| Andrew Birchwood | Emily Connolly-Leibner | Kathryn Rose Doyle | Robyn M. |
| Anthony Hall | Emma Flynn | Kegan Robert | Rodrigo Peralta |
| Asha Menai | Eghan Felton | Kris Wang | Rose Fenge |
| Ava Dickerson | Erin Jungjohann | Jamir el-moth | Sage Madenize |
| Bee Kalla San | Eelyn B. | Laura Armstrong | Sam Jenkins |
| Benjamin Rowe | Finn | Legendary Vermin | Sam L. |
| Brendan Atkins | Forest Johnson | Lexi Martin | Samantha Sandford |
| Brett Volz | Gina Boiardi | Liliana Zeron | Samuli Siira |
| Brian A. Liberge | Gina Ricker | Lokalok | Sarah (Therapy) J. |
| Cabb Alexander | Goat Stare | Luke McMoynan | Scott Weber |
| Cara Blu Lagader | Griff Fulphan | Maggie Oates | Sean F. Smith |
| Cosmic | Gruppy G. | Maize Wallin | Sean Thorne |
| Wanigilant | Ian Taylor | Marc David | Selina C. |
| Games | J.B. Regan | Graves-Todd | Shayne O'Dea |
| Causa Creations | Jacqi Kill | Mark Wells | Spwack |
| Chris Martzen | Jade & Glow Cinnamon | Mark Pierce | Steffie deVan |
| Chris Pinner | Jerris Spiggly | Matha Pierce | Steph (Abrax) |
| Chris Randleen | James Gresham | Matt Cramsie | Stevan Barrett |
| Christina Markley | James Rule | Michael Brawn | Terrylerc |
| Cigeus | Jardin "Jo" | Middle Amethyst Jones | Tlehuisenhuitts |
| Cirlot | Jason Blasso | Mike Hoagland | Thistle |
| Colin J. | Jeremy Butler | Morgan Tenney | Tom Crosskind |
| Crumbling Keep | Jess Grover | N. Weaving | trans*vamp |
| Cynthia Merrickson | Jessica Nolasco | Nathan James Smith | Viixtorin |
| Daniel C. Izartan | Joe Kantor | Noel Massarelli Jesterowski | Wheese |
| Daniel Urdzik | John S. Roberts | Pekka Rihko | Yannis Cleref |
| David Hayes | Jan Davis | Penny for Tale | Yolande d'Bar |
| David Heaney | Jan Koliner | Peter Green | |
| | | Philip Palmer | |
| | | Puckett | |

Gifts of the Wounded Mother

A. Cummings
Adam Whitcomb
Adrienne Head
Alex Claman
Alex Thornton-Clark
Alicia Klanton
Ally's
Andrea Vencenzo
Andreas L.
Anja Smith
Ankhan
Anton Cox
Anton Goryev
Arkanjil
Armen
Aske Silberman
Ashley Jess
Avinash Jeyadev
Bartimaeus
Ben Cairano
Benjamin Adelman
B.H.
Bob
Brandy Swan
Bryanna
Brynn
Bunny & Jay Brandt
Cait Sidhe
Cassy Caston
Cens Ringwald
Cleo
D. Rogers
Dan Subic
Daniel
Triste, & Elkanof
Dave Agnew

David
Der brak
Derek Guder
Dewi Lacroix
Doc Palindrome
Doctor Rynn
Drew W.
Duncan M.
Eden Fern
Eleanor Hingby
Ellie Mac
Elliot Salmon
Emily Haulman
Emma Pratt
Eva Dukerslein
Fenric Cayne
Francis
G. Horlman
GM Gerrymander
Gom Jellj'mar
H. Baxter
Hadassah
Hazy
Heather B.
Ian A. Richmond
Ian Hart
Iron Ministry
J. Howard
Jack Gulick
Jackson (Mean)
Jade Larce
Jakob
James Fisher
James W. Prater-Stuart

Jamie
Jason E. Bean
Jason Italiano
Jay Sapika
Jennifer Adcock
Jess S.
Jesse Ross
Jessica Hammer
Jinx
J.J.H.
Jon Terry
Joseph Scarfield
Josephine
Josh Medin
Joshua Golsan
Judd
Kate Crewell
Kaerawa
Kim Joff Chambers
King Trash Panda
Kona Goedhart
Korokage
Kristi Foxe
Kyle Hall
Liam DiNapoli
Lukas Feinweber
Mame Suarez
Mark Solino
Matt Russo
Matthew Edwards
Maven
Max Cantor
Max Kaehn
McDougal Family
Mejs Doute
Monacem Cohen
M.F.
Mike Selsky

Misha
Margan Skelky
Nafki Kaffezakis
Nat
Nathan Morrison
Nicholas Petersen
Nick Ball
Nick Casero
Nick Reale
Nicola Urbincti
Nymeria 941
Paradox
Puck!
Pseudo Fortan

R.A.S.
Red & Kitten
Robert "Jetepeto"
Roo Sedgwick
Ross Smith
Ryan Macclin
Ryan McWilliams
Ryan Winknecht
S.S. Fogle
Sabine V
Sarah J. Guerrero
Sarah Jovan
Scott Andrews
Scott Combs
Selkie

Serf & the Saylorius
Seth Hartley
Shea Alexandra
Silent Explorer
Sophie Destreberz
Stephanie Schwartz
Stephanie Smith
Steven Byrd
Steven Stinch
Stras
Sue & Stacey
Tectogan
Teddy Higgins

The Corot Clarinet
The Cherry
Thrasher
Tim Edwards
Tim Hall
Tom Fowler
Tracy on Carriers
Anni
Viva Vortanian
Veronica Hamilton
Wicked Bitch
Wardw
Zach Hunt
Zagreyuss
Zogy Long

Legendary Bitch

A. Jordan Lambert
Ada Ostrakol
Adam Daniel-Wyman
Adam Waller Ryder
Aosmarele Kimberlyn
Aili B.
Aisling Third
A.J. Etzweiler
Al Smith
Alannah Rebele
Alexandre Brokman
Alex Chobot
Alex Toffer
Alexander Stone-Thorp
Alexandre Cambillote
Alexis Scud
Allison Rose Hague
Alucdor
Alyxx S. Bug
Amaranth Darling
Amina
Analisa
Andrea Graver
Andrew Delaney
Andrew Hebert
Andrew Jan Hill
Angela Black
Anna E.
Annie Jacobites
April Walsh
Arts and Crafts Bars
Asenath & Lilli
August Dire
Bea Arnold

Belethfish
Benjamin Nash
Benjamin Spurduto
Billie Boyd
Blackwood
Blake Willis
Boris
Brad Kik
Breana Driscoll
Brendan G.
Brian Foster
Bruth
Byron Connor
Canyon Frost
Carolyn Laque
Cassandra Seaflower
Cassie W.
Cat Wall
Catherine DeJohn
Chaos Witch
Charlotte Welterhold
Chris A. Boney
Chris Angelini
Chris Betencourt
Chris Magnola
Chris Stone-Bush
Chris William
Chura Kaagii
Claire Hane
Claire Stephens
Cody Black
Collin Ham
Cobie Sexton-Kuiz
Courtney Penn
Cryptical

D. Nelson
D.W.
Dana Jodis Mison
Daniel Haskeman
Daniettk Davis
Danyk
Perk Burrow
Dave Rollins
David Bjorne
David Campbell
David Street
Davis Deerson
Dawn
depth of
Doris Wood
Dulkor
Dustin Willcox
Dusty Brasher
D.W. Dagon
E.L. Winberry
Edmond Richesse
Eeyore Page
Elijah Tabb
ellie P Smith
Emily Kelly
Emily Thompson
Emily Willis
Emma
Emma Laskett
Erica Vulpin
Erika Belcas
Erin Stille
Ethan Trivillion
Evan Sanders
Eve Setchik

Falka Riemann
Felicia Sulliny
Felicity Alexandria
Flacatto
Fritz Mottkrosh
Francis Ferret
Freddy Luca
Frya Sophie
Gillian R.
Ginger Bear
Gianni Hernandez
girl++
Gnoll
Graham 'Pij' Klose
Gwyn D.
Hanah Dabaly
Hannah Ormond
Harriet Harrow
Hekatel/Niklas
Helga Nordgren
Hirochika Suzuki
Holly Reeder
I. McClure
Ian Duncan
Ian Johnson
Ife Evans
Indigo 'Cape Person'
Iris Leaszye
Irish (Bride) Honey
Ivan Loginau
Izabella Miryam Weiss
Jacob Hann
Javier
James Krewitt (W)

Disgraced Princess

Ace Simanelli
Adrienne C.
Amber Logsdon
Amy Pearce
Ari Santiago
Avita Adukria
Bailey McCarthy
B. Balint
Dan Garrison
David Bueh
Derek Burgers

Pons Marie
Dr Psych Owl
Haley
Jacob Trewe
Jesse A.
Jesse A.
Jessie V. Foster
Jim Del Rosso
John Purdy
Justin Hamilton
Kala

Kat Dei-Panah
Kendall Johnson
L. Hobbes
Larissa Delain
Luis Logic
M.T.
Nils Corel
Nyhur
Paul Herkes
Pony Sullivan
Petter Weiss
Ramon Wanders

S. Gulliver
Seria Hardwick
Shelby Converse
@shotthedream
st_drogo
Stephen Hunting
Stephen Sumpter
Steve Hyatt
T.J.
Tulli
Yann Abazic
Zoe Kojima
Zaem

Janae Kusa
 Jason Fahr
 Jason K. Avill
 Jason Miller
 Jason Yang
 Jeffrey Cook
 Jen H.
 Jenevieve Frank
 Jennifer Mae Stewart
 Jerry McBeast
 Jerry D. Grayson
 Jess M.
 Jesse Burreko
 Jessica Lopez, la reina feminista
 Jim Jacobsen
 Jo Baumgartner
 Jo-Herman Hougholt
 John Baltisberger
 John Eternal
 Jonathan "Buddha" Davis
 Josée
 Josh Gutteridge
 Josh Harrison
 Josh Barton
 J.S. + Z.S.
 Juez Fred
 Julian Leigh
 Justin Magnus "Middell"
 Venkelij
 Justin S. Davis
 Justin Sterling
 Justin Vander Schaaf
 K. Lindsey
 Kaldranon
 Katarzyna Kalinowska
 Katrina Petroutsis
 Katherine Fackell
 Kayleigh Bejuri
 Keshet Roman

Kevin Lindgren
 Khan's Paws
 Kian S. Bergstrom
 Kit Armstrong-Gardner
 Kit Steiner
 Krell
 Krysta Kaminski
 Kyle Wist
 L. Ward
 Lars G.
 Lander A. Steiner
 Midnight
 Lily E. Cliff
 Lise Padol
 Lora Coupland
 Lucy McGillivray
 Lucy Potts
 Lynn P. Gibson
 Lyra Vultur
 Cadens
 Maggie Ryker
 Mal Hawthorne
 Malthe Grinstad
 Ulrik
 Mark Diaz
 Truman
 Mark Rehm
 Larsat
 Marsh J. Lynx
 Marshall Lemon
 Martin Pickett
 Matt Carroll
 Matt Miller
 Matt Trumble
 Matthew Dyburgh
 Matthew Plank
 Matty D.
 Mez Jones
 Memento Mori
 Michael Crowley
 Michael Eden
 Michael J. Evans
 Michael Stevens
 Mike Bogan
 Mike Carlson
 Mike Edstrom
 Mike Ursu
 Mongress

Moose
 Morgan Aran
 @MistyAnomalous
 mytygryndyr
 Nast Marrero
 Natalie Hannah Rosen
 Nattie Jess
 Nicholas B. & Maddie J.
 Nikki Imberger
 Norvell Hardy
 Oliver Lauenstein
 Olivia Montoya
 Olli R.
 Our hero Andy
 Pan Narrans
 Pandora Caitiff
 Patrick Haugh
 Patrick Knowles
 & Tyler Laminaci
 Patrick Mallah
 Patrick P.
 Patrick Powers
 & Rachael Linar
 Penelope Clark
 Penny Van Batavia
 Phillip W. Rogers Jr.
 Phoebe Doros
 Psyche
 a. Leedham
 Rain Pletcher
 Randy Peterson
 Richard "Vidorian"
 Ercan
 Robert Aroutiounian
 Robin Lynn
 Rose Wms
 Roxual Bazar
 R.T.G. Gary
 Seble Elle Crouch
 Sam Zeitlin
 Samantha Beason
 Samuel Mitsun
 Sabine Aurore
 FOUNGILI ONGAGNA
 Sarah Barry
 Sarah Doorn
 Sessa De'ath
 Sarah X Franko

Sasha Higgins
 Satya Omer
 Scott Beattie
 Scott Bennett
 Scott Mohrken
 Sean Donchue
 Sean McStraik
 Sezoxeufu
 Shadow of Nox
 Shae Marble
 Share Martin
 Derlota-Hofman
 Shan Tashan-Fenton
 Shawn Meyer
 Shay
 Stella Rose
 @sharen413
 Strike a Tabletop
 Siân Ada
 Simon Widman
 Sofia Luna
 Sophie Jane
 Spencer B.
 Stephen Jazz
 Mattson
STEPH INFECTION
 Stephan
 Stephanie Jangachian
 Stephen Young
 Steven D. Warde
 Steve Danielson
 Stevies
 PEST RVC BnB
 Sue Savage
 Suguru Oikawa
 Sully Walker
 Sunkenmanity
 Sydney Waker
 Syl
 Symbala
 Tanja Flocker
 Terri Bandret
 The Coffee Kettle
 The Faculty
 The Grounded
 Gaming Community

Thomas Mueller
 Thyme
 Tom Burdak
 Toniti
 TPK Robotz/Caen
 TripSpace-Parasite
 Turk (with an accent)
 Vanessa Haas
 Vee Basso
 Ville Kugelberg
 Walton Wood
 Whimsy Wanda
 Winker O'Horn
 Zachary Cox
 Zack McGrath
 Zasabi

Beseedch the Mother of Monsters

EMARA

Roxy G. Magness

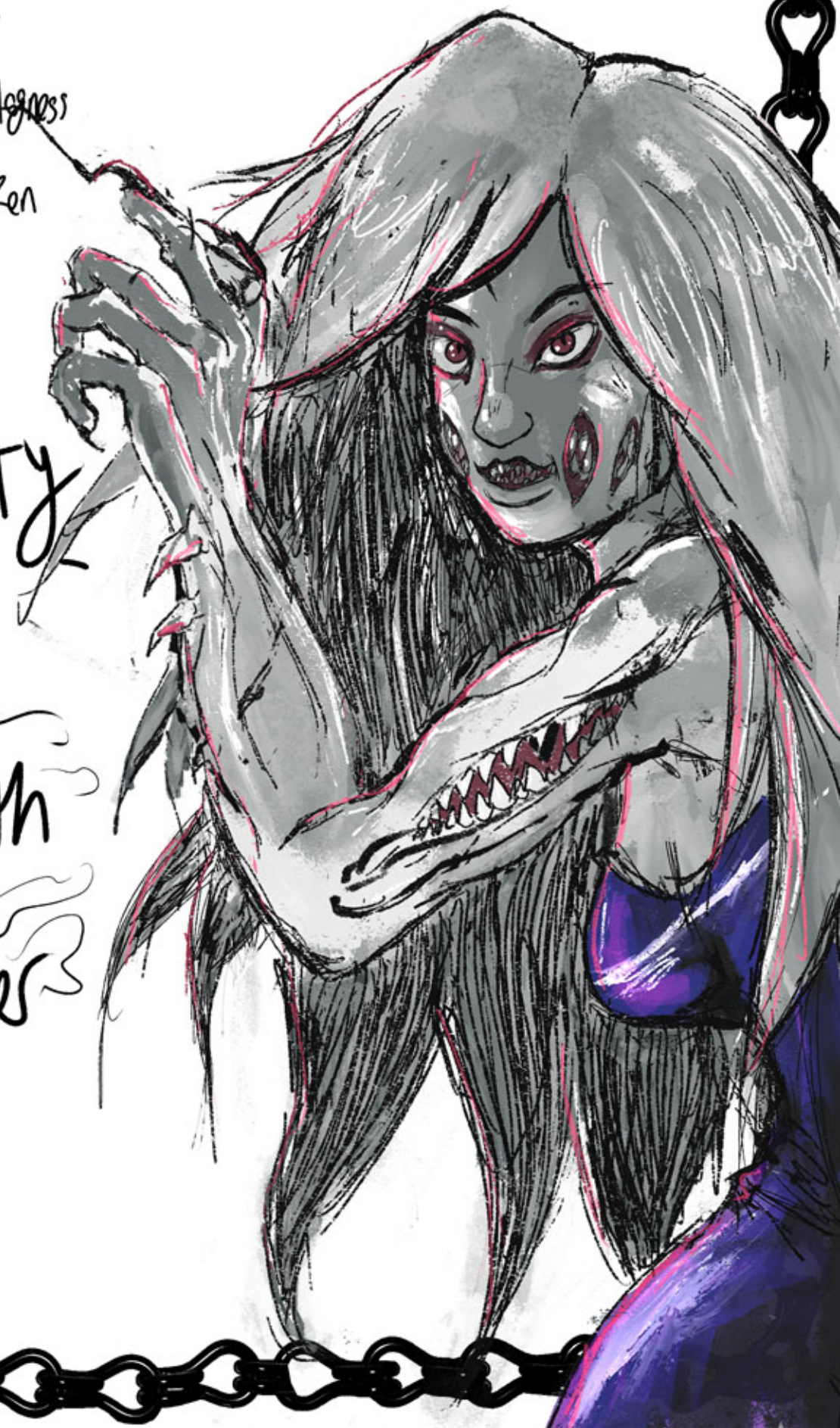
Sapheren

Terrible Beauty

Lux-Invictus

Commune with Strange Powers

JUU GAMON



Index

A

[Abandon Humanity - 50](#)
[Advances - 17](#)
[Aftercare - 28](#)
[The Amazon - 36](#)
[Ambush Predator - 30](#)
[Andrise - 65](#)
[Androfall - 65](#)
[Animal Tongues \(spell\) - 40](#)
[Assumptions - 23](#)
[At Home In The Dark - 35](#)

B

[The Banshee - 44](#)
[Battle Scars - 37](#)
[Beseech The Mother Of Monsters - 30](#)
[The Beast - 38](#)
[Beatific Visionary - 47](#)
[Beyond Reproach - 47](#)
[Blaze - 45](#)
[Blight - 45](#)
[Bluerune - 65](#)
[Bonds - 14](#)
[Bring Her Back - 50](#)
[Broken - 13](#)
[Burn - 45](#)

C

[Character Creation - 30](#)
[Cloistered And Sanctified - 47](#)
[Commune With Strange Powers - 18](#)
[Content Warnings - 23, 25](#)
[Conversation Loop - 7](#)
[The Corpse Doll - 40](#)

[Corpse Puppets - 41](#)

D

[Damage - 13](#)
[Dangers In The Dungeon - 03](#)
[Darkness - 74, 76](#)
[Deals - 32](#)
[Debriefing - 28](#)
[A Deer In Headlights - 35](#)
[Demand Justice - 50](#)
[Desperate Hope - 33](#)
[Dice - 7](#)
[Diplomacy - 51](#)
[The Disgraced Princess - 50](#)
[Dominate - 45](#)
[Downtime - 68](#)
[Dungeons - 74, 80](#)
[Dungeon Aesthetics - 01](#)
[Dungeon Powers - 00](#)
[Dungeon Weirdness - 01](#)
[Dungeon Zones - 00](#)

E

[Effortless Violence - 37](#)
[Embody A Greater Power - 50](#)
[Emergent Narratives - 61](#)
[Endurance - 37](#)
[Endure Pain - 20](#)
[Escape Notice - 10](#)
[Events In The Dungeon - 03](#)
[Example NPC Bitches - 04](#)
[Experience - 17](#)
[Exploring - 74](#)
[Extended Repertoire - 40](#)

F

[Fake Credentials - 51](#)

[Favoured Weapon - 37](#)
[Feral Attacks - 33](#)
[The Firebrand - 42](#)
[Flesh Crafter - 41](#)
[Flirt - 18](#)
[Food and Drink - 76](#)
[Found An Organisation - 50](#)
[Framing Scenes - 8](#)
[Fucking - 11, 66](#)

G

[Get A Read On Somebody - 10](#)
[Glamour \(spell\) - 40](#)
[GM Advice - 82](#)
[GM Agendas - 83](#)
[GM Responses - 85](#)
[Going Along With It - 53](#)
[Gorgons - 50, 87, 00, 02](#)
[Guided Pilgrim - 47](#)

H

[Hacking - 20, 31, 60](#)
[Haematophagy - 30](#)
[Hard - 10](#)
[Hard Moves - 20](#)
[Harpies - 50, 87, 00](#)
[Heal - 21](#)
[Hollow Men - 81](#)
[Homebrew - 60](#)
[Horrid Form - 30](#)
[Hunting Rites - 55](#)
[Hurt - 12](#)

I

[Immunity - 33](#)
[Inspirational - 43](#)
[Intercept Pain - 43](#)
[Intoxicating Bite - 30](#)
[The Invisible Girl - 52](#)
[I Go Looking For Fun - 08](#)
[I Go Looking For Trouble - 08](#)
[I Remember Who Hurt Me - 53](#)
[I Search The Body - 03](#)

[I Search The Room - 03](#)

L

[The Lantern Girl - 34](#)
[Lash Out - 20](#)
[Legendary Bitches - 58](#)
[Legendary Moves - 50](#)
[Liches - 50, 87, 00](#)
[Lifting The Veil - 53](#)
[Light - 74, 76](#)
[A Light In Dark Places - 35](#)
[The Line In The Sand - 43](#)
[Logistics - 76](#)

M

[Magical Research - 40](#)
[Making A Dungeon - 80](#)
[Making A Town - 06](#)
[Making Stuff Up - 8](#)
[Mementos - 55](#)
[Men - 75, 81](#)
[Mentor - 43](#)
[Metagaming - 61](#)
[Monsters - 86](#)
[Monstrous Sympathy - 55](#)
[Mother's Grasp - 65](#)
[Moves - 10, 18](#)

N

[Necro Romantic - 41](#)
[Not Quite There - 55](#)
[Not That Girl Anymore - 41](#)
[NPC Bitches - 04](#)

O

[Ordained Ritualist - 47](#)
[Oversharing - 24](#)

P

[Painful Empathy - 33](#)
[Poise and Seduction - 51](#)

Protect The Innocent - 59
Pulling Strings - 51
Psychometric Reading (spell) - 49

Q

Queer - 10
Queer Content - 62
Queer Moves - 18
Quietly, Carefully - 53

R

Rabble Rousing - 43
Reanimated - 41
Recovery From Being Broken - 13
Repellent Ward (spell) - 49
Reveal Truths - 21
Romance - 66
Rumours In Town - 99
The Runaway Nun - 46

S

Safe Places - 68
Safety Tools - 22
Scream - 45
Scrying - 49
Second Face - 53
Second Sight (spell) - 49
Setup & Payoff - 84
Sex Moves - 11
Sexuality - 66
Shapeshifting (spell) - 49
Share Somebody's Pain - 21
Shroud (spell) - 49
Significant Events In Town - 99
Sixth Sense - 35
Skeletons In The Closet - 41
Sleep - 68, 76
Slough Off Skin - 33
Soft - 10
Soft Moves - 21
Spending Bonds - 15
Sphinxes - 59, 87, 88, 90
Spirit Servants - 49

Spiritual Adviser - 47
Stalk - 45
Starvation - 76
Stats - 10
Steal - 19
Still Working Stuff Out - 35
Subtle - 10
Subtle Moves - 19
Sylphium - 67

T

Tapping Out - 27
Terrible Beauty - 37
This Light Is Mine - 35
Three Questions - 30
Town - 75, 96
Town Factions - 97
Town Quirks - 97
Transition - 65
Trauma - 73
Two Relationships - 30

U

Unconcerned By Reputation - 55
Unreachable - 55
Unstoppable Life - 33

V

Violence - 20, 70
The Virgin Huntress - 54

W

Wallflower - 53
Wall Out The Pain - 43
Wandering Monsters - 87
Wealth Is Power - 51
Weapons - 76
Whisper Networks - 49
Who Built This Place - 91
Why Was This Place Built - 91
The Witch - 48
Witchcraft - 49

A Wolf In Sheep's Clothing - 39
The Wounded Daughter - 32

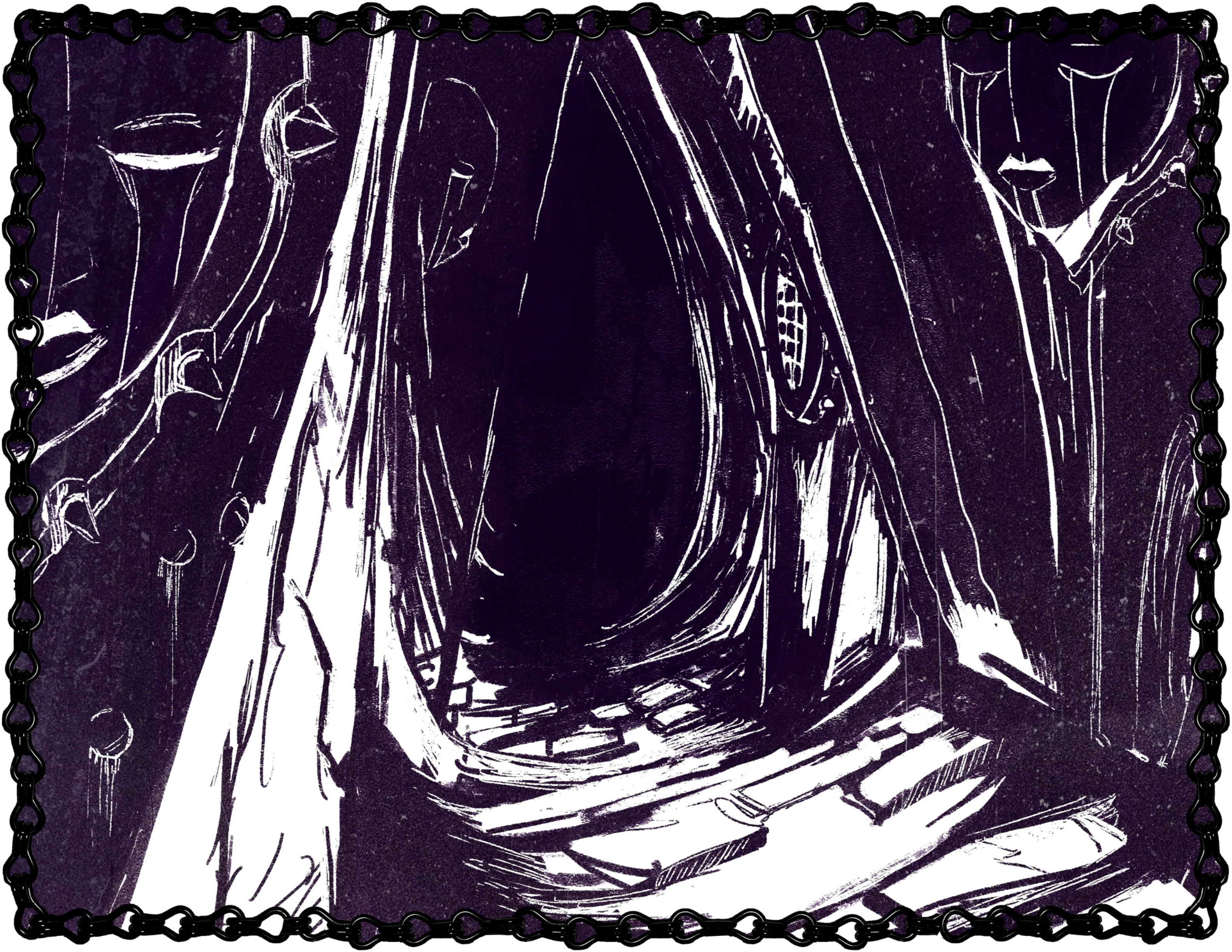
X

X-cards - 27

Y

Your Bullshit Won't Save You -

³⁷Your Reputation Precedes You -
51







WE WERE HERE

- M.L