

KISSING CADES

A ROLE PLAYING GAME BY LOREN PETERSON



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Kissing Capes

The world is full of super heroics and villainous deeds; Speedsters, aliens, gods, time travelers and more fight to save and threaten it in equal measure.

You are a young hero, villain, anti-hero, or vigilante in a city full of super powered individuals. You are caught up in the lifestyle of punching bad guys, saving civilians, fighting with your allies, befriending your rivals, and falling in love with your enemies.

You have trained for this!

HOW TO PLAY

You'll need 3–5 players. Set aside at least an hour to play, more the more players you have. Each player needs their own copy of this playbook.

You'll need a handful of any two sided coin for a few of these games.

To start, introduce your characters.

To play, take turns around the table. On your turn, choose a game to play. Turn to that page of the playbook and follow the rules you find there.

Go around the table at least once, and then keep going if you want to or end the game there.

THE OBJECT OF THE GAME

The object of the game is to live the life of a young hero, fighting with your friends, allying with your rivals, and falling in love with your enemies.

Make things complicated, messy, and dramatic as you navigate the lives of young adults living the super lifestyle.

If your game reminds you of shows like Riverdale, Teen Titans, and Young Justice you are on the right track.

ROUNDS

Take turns around the table.

The player who has the most influence over others (pg.6) goes first.

On your turn, choose one of the games. Turn to that page in the playbook and follow the rules there.

A good game to start with is **Training Day** (pg.16) or **On Patrol** (pg.18)

THE GAMES

Fed Up - pg.8

A Chase - pg.10

A Conversation Over Food - pg.12

Back To Back - pg.14

Training Day - pg.16

On Patrol - pg.18

So It Has Come To This? - pg.20

Stealing Time Together - pg.22

A Free For All - pg.24

Blowing Off Steam - pg.26

APPENDICES

Alternative Rules - pg.28

Notes and Credits - pg.29

THE GENERAL RULE

You can always just read out what's written, verbatim. Fill in any blanks from your own imagination. You can ad lib instead, if you like. You should convey the thrust of what's written, and try not to contradict what's written. Either way, you can always elaborate freely.

YOUR DUTIES

Play easy, play fair, and always let the other players make their own decisions for themselves.

If you don't know which game to choose, *On Patrol* is a good choice. It can help set up further action and gives you a tangible goal.

Training Day is a good choice too, if you know who you want to play a game with but not which game to play.

Whenever anyone asks you a question about your character, or about the current situation, answer it. If you don't know the answer, make something up. You can ask for suggestions if you're stuck.

When you don't happen to be playing the current game, you can flip through the games and think about which one you might want to play next. Some games call upon you as an audience or potential ally, though, so keep at least one ear open to the game at hand.

If you find that you've missed a rule or played a game incorrectly, just try to go along with the other players and do what seems most fair. You can work out what should have happened instead later on, for next time.

ENDING PLAY

When you've been once around the table, from then on, any player can choose to end the game on their turn.

You may have wrapped up the story or you may wish to return to the city and characters you have created another time.

Once the game is wrapped up it's important to do some aftercare and check in with how everyone is feeling. Take the time to talk about your experience and de-load as some of the games here can be quite emotional or mentally taxing so make sure everyone feels comfortable and safe. You can read more about safety tools in this [quick reference guide](#) provided by Kienna and this [Support Tools Compilation](#) by Natalie

INTRODUCING YOUR CHARACTERS

The City is full of heroes, villains, vigilantes, and anti-heroes. All of them with their own plots, plans, goals, ideals, appetites and morals and you count yourself among them. While many in this city hold old grudges and adhere to the strict rules and ideals of the legacies whose footsteps they follow, you needn't be so hard on yourselves. You are all aware of each other's Masked Persona (though perhaps not civilian identities). You all know the city well enough to travel its main roads and know at least a few of its more well kept secrets. You all have personal connections with at least a few supers, villain or otherwise, that you can go to for help or guidance.

Take turns introducing your characters. On your turn, announce your civilian name and your Alter Ego, then go around the table to find out your attractive qualities. Write your details on a tent card so that everybody can see them and remind themselves who you are.

YOUR HERO

Choose a name that will be easy to remember. You can use your own real name, changing a letter or two, if you like. Your masked persona should have a catchy and memorable name that stands out.

Your pronouns: Along with your name, announce your character's pronouns (he & him, she & her, they & them, or others of your choice).

Your powers: Give yourself between two and three powers. You should choose broad terms to define your powers, after all you are still a youth and figuring out the extent of what you can accomplish with your gifts is part of growing up super. Note that your powers might not necessarily be incredible and superhuman, you might simply be a cut above the rest and really good at what you do!

Some Examples: *Expert Martial Artist, High Tech Gadgets and Gear, Portals, Psychic Powers, Super Speed, Super Strength, Invulnerability, Magic, Energy Blasts, Living Weapon, Flight, Elemental Control, Density Shifting, Make Something Up!*

ATTRACTIVE QUALITIES

Choose one attractive quality for yourself, then go around the table. Everyone in turn chooses an attractive quality for you. It's okay if two or more characters share the same attractive quality, but if someone chooses one for you that you don't want, have them choose a different one instead.

You are: *athletic, beautiful, bold, brash, brooding, cheerful, courageous, courteous, devout, educated, energetic, good-hearted, graceful, gracious, handsome, kind, light-hearted, musical, patient, practical, resourceful, shy, steadfast, tall, thoughtful, witty.*

LABELS

Your character has five labels that they identify with. Each of these labels represents an aspect of how they see themselves and how they feel they fit into the world around them. Everyone has the same five labels.

Pick one of these labels to embody and one to deny. The label you embody is the one that you try to live up to and embrace for good or for ill and how the majority of The City sees you. The label you deny is that you have the most trouble believing yourself capable of fulfilling. As you play Kissing Capes other players will shift the label you embody and the label you deny based on your actions.

THE LABELS

DANGER: Represents seeing yourself as strong, threatening, and a force to be reckoned with, but It also means others view you as potentially dangerous to those around you

FREAK: Represents being unique, powerful, and alien or unlike those around you, but in turn others may perceive you as odd, unnatural, and not of this world.

SAVIOR: Represents acting as a stalwart guardian and protector of others, but others may see you as noble and selfless as well as overbearing and moralizing.

SUPERIOR: Represents seeing yourself as brilliant and capable, the best person for the job, while others might look at you as arrogant and egotistical or a know-it-all.

MUNDANE: represents how normal, empathetic towards others, and understanding you can be, but it also means others might not think you're special or have what it takes.

INFLUENCE

If someone has influence over your character that represents that you care what they think and feel about you, their words carry more weight than others and they can affect your labels. Various games will tell you to give influence to other players, take influence over them, or remove the influence they have. You can track this by using an index card with the word “influence” and your character's name written on them, handing them out as needed.

To determine who starts with influence over your character go around the table and ask who knows your character's Civilian Identity, everyone who says they do has influence over you. Continue this process until everyone has assigned influence.

For the rest of the game whenever you take influence over someone you already have influence over you may shift their labels, choosing which label you believe they now embody and which they now deny. They can choose to reject this by giving up their influence over you if they have it.

For the rest of the game when you take influence over someone you may instead cancel out their influence over you if they have it.

THE CITY

Kissing Capes is as much a game about super powered individuals as it is about the city they inhabit. You should come together and define your city, broadly at first, but getting more specific as you play the game. Before you begin however there are a few things you should define as a group.

Name: Your city needs a name, something catchy, snappy, and comic book worthy.

Description: While its assumed that The City is a densely populated metropolitan area beyond that it is ill defined. As a group quickly define some neighborhoods and add some descriptors to the city itself either from the list below or from your own.

Examples: *advanced technology, corrupt politicians, crumbling infrastructure, great food, many bridges, maze of subways, organized crime families, packed freeways, registered superheroes, seedy docks, superhero celebrities, tourist attractions.*

Important Figures: Go around the table and have everyone name and describe an important figure in the city such as the mayor, the greatest hero, the most terrible villain, a well known vigilante, a beloved celebrity. A name and short description is all that is needed, they can be defined further in play.

Map: While not strictly necessary it is recommended you have a map of your city, even if its just vaguely connected circles with descriptions tied to them. You can use a map generator or even the map of a real world city if you like.

You are now ready to play!

FED UP

SETUP

You decide whether you are in costume or not

Ask your Chosen Partner how one or both of you got fed up with each other, Who started this confrontation? What was the tipping point?

Ask each other: How do you look to me? What's your mood?

Others can join freely, if it makes sense for their characters to also be present and engaged in the confrontation.

During the conversation, anyone can ask anyone for details about the relationships and circumstances.

CONDUCTING THE CONFRONTATION

Decide what the stakes of this fight are, if any. Decide how your powers appear threatening and are brought to bear in this instance. Decide who is watching, if anyone.

When asking questions, your chosen opponent answers, To open the fight, ask a leading question, The one who has more anger in their heart begins.

At any time after the third leading questions, either of you can choose to ask one of the closing questions instead.

ENDING THE CONFRONTATION

When a closing question is asked the argument is over. Choose whether you escalate or withdraw, assign influence and shift labels accordingly.

LEADING QUESTIONS

- We circle each other, tense and silent. What do you say to break the silence?
- I expose a dark secret of yours and threaten to tell the world. What do I reveal?
- I snap and come close to revealing my true feelings about you. What are they?
- I bring up the past in a way I promised I never would again. What do I say to hurt you?
- I pointedly ask you about your true intentions. Do you convince me with a lie or confuse me with the truth?
- I threaten someone or something important to you. Do you call my bluff or do you overreact and make me regret what I said? How?
- I question your loyalty to the team, do you defend yourself or admit your doubt?
- My emotions are getting away from me, do you give me time to calm down or press on and take advantage of me? How?
- I badger you into starting a fight. Do you give in and strike harder than I could have anticipated, or do you calm me down? How?
- I am tempted to resort to violence. Do you push me to do so or do you allow me to see something vulnerable in your eyes?
- I give into my passion and throw you against something, pinning you there with my body. Do you push back, or do you pull me in for a kiss?
- I let loose with my powers intending to destroy something important to one or both of us. Do you let me destroy it or protect it with your body? Why?
- I reveal your weakness and use it to render your powers useless. What is it and will you ever forgive me?

CLOSING QUESTIONS

- I confess that my feelings for you distracted me from the truth. I choose to either:
 - Escalate the situation and reveal something vulnerable about myself to you potentially hurting you without meaning too. I **Take Influence** over you
 - Leave dramatically intending to return later to make amends. You **Take Influence** over me
- I keep my guard up and pretend to be unaffected. How do you doubt me? I choose either:
 - Leave and seek comfort in the company of another team member. I **Take Influence** over you
 - You break past my guard and the tears start to flow. How? You **Take Influence** over me
- We come to blows, grappling, punching, and wrestling until we fall together bruised, sweaty and laughing together in a heap having relieved the tension, for now. We both **Take Influence** over each other
- We find ourselves at a stalemate, and a member of the team is forced to come in and break up the confrontation. They say exactly what we need to hear, diffusing the situation for now. What is it? They **Take Influence** over both of us

A CHASE

SETUP

You decide whether you are in costume or not.

Choose one of the other players to be your counterpart in the chase. Decide together which of you is the hunter and which is the quarry, and how the chase began. Decide together whether you're on foot, in vehicles, flying above the city, etc and conduct the chase accordingly.

Ask each other: How do you look to me? What's your mood?

During the chase, anyone may ask anyone for details about the landscape, what's ahead, what's behind, and what course the hunt might take.

Conducting the Chase

The quarry conducts the chase.

First, say where you are now and where you are going.

Lead the hunter through a series of four challenges and admissions. Choose freely, except that the third one must be an admission.

During the chase, you and the hunter gain coins, representing the distance you're each able to gain on the other.

ENDING THE CHASE

After a total of four challenges and admissions, compare coins.

If you have more coins than the hunter, you break away and escape.

If the hunter has as many coins as you, or more, choose an ending.

CHALLENGES

- I know this ground well. Follow me if you dare, but throw. On tails, you're plunging heedless into danger, and I need not choose any admissions during the chase after all.
- I race along high and perilous rooftops. Follow me if you dare, but throw. On tails, you have to slow to pick your way carefully along, and I gain a coin.
- I press through fast and wild traffic, deftly zipping between cars. Follow me if you want, but throw. On tails, you're battered and trapped and must extract yourself, and I gain a coin.
- I plunge through stinking, twisting sewers. Follow me if you want, but you'll need to ignore the stench and filth and ruin your clothing.
- I scramble up a tall building. Follow me if you can keep up, but throw. On tails, the way is exhausting, and I gain a coin.
- I reach clear ground and leap away. Follow me if you can rally yourself, but throw. On tails, you stand gasping, and I gain a coin.
- I lead a dizzying course through tight narrow alleyways and dead ends. Follow me if you want, but throw. On tails, you're lost, and won't be able to find your own way back.
- I leap out over nothing and make a hard, precarious landing. Follow me if you dare, but throw. On heads, you gain 1 coin. On tails, though, you barely catch yourself, you're clinging on with all your strength, and the chase ends now with you at my mercy.

ADMISSIONS

- I don't know this ground well, and at a turning I hesitate. Throw. On heads, you rush to overtake me, and so gain 2 coins.
- I slip on treacherous ground and scramble to keep my footing. Throw. On heads, you slide to overtake me, and so gain 2 coins.
- I steal a look back at you, and you're nearer than I thought. Throw. On heads, you put on a burst of speed, and so gain 2 coins.
- I risk leaving the trail and standing quiet while you race past. Throw. On heads, you spot me and don't overshoot, and so gain 2 coins.
- I've led myself into a dead end, and have to dash past you to win free. Throw. On heads, you head me off, and so gain 2 coins.
- I come to a dangerous climb or leap and I hesitate, steeling myself. Throw. On heads, you race up behind me, and so gain 2 coins.

Endings

- I've somehow turned myself around. I blunder into you. You **Take Influence** over me
- I've come to some temporary security: a warren, a tree to climb, a door I can lock behind me. Here is where I go to ground. I **Take Influence** over you
- You've driven me into a blind way and have cornered me. You **Take Influence** over me
- I'm exhausted and you overtake me. You **Take Influence** over me
- You've proven yourself and I let you catch me. You **Take Influence** over me

A CONVERSATION OVER FOOD

SETUP

You decide whether or not you are in costume

Ask your chosen partner how you two came to be eating together. What do you notice about each other? What have you heard?

Ask each other: How do you look to me? What's your mood?

Other players can join freely, if it makes sense for their characters to also be present at the meal.

During the meal, anyone can ask anyone for details about the setting, occasion, and circumstances.

CONDUCTING THE CONVERSATION

Take turns. The person with the least influence over others takes the first turn. If this isn't clear, have another player choose who takes the first turn at whim.

On your turn, choose one or more of your conversational partners and choose an action:

- Ask a topical question
- Engage in actual improvised conversation
- Pass, saying instead something about the food
- Leave the conversation.

ENDING THE CONVERSATION

End the conversation either when everyone has passed in a row, or when everyone has left the conversation but one. Everyone who participated may shift their own labels.

TOPICAL QUESTIONS

- I make an ignorant social blunder. Do you let me recover gracefully or do you hold it against me?
- I'm feeling expansive. What do you want to know about me?
- I'm feeling generous. What favor do you ask me?
- I hope you don't bring ___ up. Do you?
- I need you to come clean about ___. Do you?
- I accidentally spill the secret that ___. I cover it gracefully, but do you pick up on it anyway?
- Something gives you away to me. What?
- I'm trying to keep you occupied while ___. Do you go for it?
- I hope to find common ground with you about ___. Is there any?
- I need you to reassure me about ___. Can you?
- I hope to convince you that ___. Can I?
- I hope to get you to commit to ___. Can I?

LIKELY TOPICS

- Feel free to bring any of these topics into the conversation or bring up one of your own:
- A recent villain that has escaped from prison.
- Someone's family's involvement in lawless violence and sabotage.
- A new vigilante that has appeared on the scene.
- Someone's friend who has gone missing, maybe taken, maybe in hiding, maybe left the city altogether.
- A particular politician's poor record of compliance with the laws and customs of the city.
- The unknown identity of a notorious super villain.
- The unknown identity of a notorious bank robber.
- The general unrest of the citizens.
- The disappearance of a local hero one of us knew well

BACK TO BACK

SETUP

You decide whether or not you are in costume.

Choose one of the other players to stand with you in this fight. Decide together how you two came to be fighting alongside one another.

Other players can join freely, if it makes sense for their characters to also be present for the fight.

Ask each other: How do you look to me? What's your mood?

During the fight, anyone can ask anyone for details about the setting, occasion, and circumstances.

CONDUCTING THE FIGHT

Take turns asking each other questions. Each of you gets to ask the other two questions, taking turns, and then the fight ends.

If other players have joined the fight, you each get to ask two questions in total, choosing which partner for each question. Take turns around the circle as the figures of the fight bring you from partner to partner. The player who has the least influence over others takes the first turn, choosing their first partner and asking their first question.

ENDING THE FIGHT

Once every fighter has asked two questions, the fight ends and each fighter decides who, if anyone, **Takes Influence** over them

QUESTIONS

- You have fallen and I offer you a hand up, do you take it?
- Your mouth is close to my ear. What do you say?
- The fight's figures separate us. When they bring us back together again, do you blush?
- I lose my ground in the fight. Do you let me get cornered, or do you draw me back into place?
- Something about me catches your eye and your look lingers. What is it?
- You have the opportunity to draw me away from harm and hold me close for a moment. Do you take it?
- My face is close to yours. Do you linger exposing us to danger, or push me away?
- We may, at this moment in the fight, team up to take down a threat. what does this look like and where do our hands linger on one another?
- When the fight ends, will you stand with me or rush away?
- At this moment in the fight, you laugh. At what?
- The fight's figures bring you to fight alongside someone else. Whom? When the fight brings you back to me again, are you pleased or disappointed?
- This moment in the fight allows me to step close to you and defend you from harm. Is my assistance welcome?

TRAINING DAY

SETUP

Decide as a group whether or not you are in costume.

Everyone can play if they wish. Everyone who is playing decides how they are training, where this training session takes place, and what circumstances lead to the training.

Ask each other: How do you look to me? What's your mood?

During the montage, anyone may ask for details about the locations, relationships, or circumstances.

CONDUCTING THE MONTAGE

Go around the table. Each of us gets two turns. The one who has the least influence over others goes first.

On your turn, choose a challenge you're facing and who could help you or hinder you. They answer freely.

ENDING THE MONTAGE

When everyone's had two turns to make challenges, and it's come back around to you for your third turn, choose an end to the training montage. Choose the one that best fits the energy and mood.

QUESTIONS

- You catch me off guard, do you knock me on my back and control the situation, or point out my flaws and help me recover? Why?
- I go all out, raining blows on you, do you keep up and impress me or falter and leave me feeling guilty? Why?
- I hold back while we train, afraid to hurt you. Do you push me to give it my all or give in to my fears? Why?
- I want to try using my powers in a new and potentially dangerous way. Do you talk me out of it or push me harder? Why?
- As we train we end up in an awkward situation, our bodies too close and hearts even closer, do you give in or push me away harder than before? Why?
- I force the training room beyond safe levels and charge in head first. Do you stop the simulation and draw my anger? Do you follow after and save me from myself? Or do you charge ahead and perform better than even I expected? Why?
- As we train I am obviously distracted by you. Do you take advantage of this to learn my true feelings? Or do you pointedly ignore me? Why?
- You get the better of me and I lash out verbally saying something I shouldn't have hurting your feelings. Do you overreact and lash out at me or swallow your feelings and train harder? why?
- While I perform a difficult exercise you notice a vulnerability in my technique. Do you say something now and help me correct it or make note of it to exploit later on? why? I get carried away and accidentally hurt you. Do you lash out in anger or try to look tough by hiding the pain? Why?
- As we train I accidentally reveal that I know more about someone than I should. Do you confront me and demand answers or pretend like nothing happened? Why?
- I screw up and get hurt, but not too badly. Do you rush to my aid or admonish me for not being more careful? why?

ENDS

We train hard and have gotten much better, but we pushed ourselves over the edge. We've revealed a vulnerability to one another. You may choose to **Take Influence** over someone

We train well, almost too well. At least one of us will learn to trust or forgive someone or something they were doubting. You may choose to let someone **Take Influence** over you

ON PATROL

SETUP

You decide if you are in or out of costume

Ask your chosen partner where you are patrolling, and who or what you are patrolling for.

Some Ideas:-Patrolling the docks, keeping an eye out for organized crime operations.-High above the city, looking for anything that might go wrong.-Through the corridors of a villain's secret base, trying to find their command center

Ask each other: How do you look to me? What's your mood?

During the montage, anyone may ask for details about the locations, relationships, or circumstances.

Others can join freely, if it makes sense for their characters to also be present and on patrol.

During the conversation, anyone can ask anyone for details about the relationships and circumstances.

CONDUCTING THE PATROL

Take turns. On your turn choose one or more people and choose an action:

- Ask an Awkward Question
- Reveal something personal
- Engage in Improvised Conversation
- Make an observation about the state of this city, or your/my/our place in it

ENDING THE CONVERSATION

After everyone has had a chance to take two actions you must ask an awkward question and your chosen partner must choose an ending.

AWKWARD QUESTIONS

- I bring up an unpleasant memory between you and I (or another player). How do you set the record straight?
- I make assumptions about your romantic interests, that may or may not reveal something your heart isn't ready to accept. How do you overreact?
- I accidentally let slip a secret that's not mine to tell. How do you press me for more information, and what will you do with it?
- I desperately try to find common ground with you, but to no avail. Do you take pity on me and help me, or do you leave me to my misery?
- I confess my feelings about someone who is not here with us. Do you give me advice that I take to the extreme, or reveal a dark secret about this person?
- I stumble, meaning to ask a question and instead fall into your arms. Do you let us stay like this for a moment, or do you push me away? Why?
- I ask an embarrassing question about your powers you're not comfortable answering. How do you change the subject or turn the question back on me?
- I pry into what your life is like behind the mask. Do you reveal a secret about your life I don't know or do you admonish me and make me feel guilty?

REVEAL SOMETHING PERSONAL

- I allow myself to relax and let down my guard. I tell you about an important moment from my life as a super that shaped who I am today.
- You've earned my trust, after all we've been through I tell you something I've always wanted to tell you.
- I reveal something secret and frightening about my powers that few if any know
- I tell you what I really think about another hero and their place on the team
- I tell you what I really think about a villain and their place in this city
- I tell you what I really think about this lifestyle and how it affects us
- I tell what i'm willing to die for and the ideals I believe in
- I tell you what I have to live for and why I won't let this lifestyle consume me

ENDINGS

- I find what we are patrolling for and cut our conversation short to focus on that instead. I **Take Influence** over you
- I cut you off, offended, hurt, or embarrassed, and think it's time our patrol ends, or that we should continue separately. You **Take Influence** over me
- The conversation distracts us from our patrol and someone or something catches us completely unprepared. We **Take Influence** over each other

SO IT HAS COME TO THIS?

SETUP

You decide if you are in or out of costume.

Choose one of the other players to be your enemy. Decide together how you came to blows alone.

Ask each other: How do you look to me? What's your mood?

During the fight, anyone may ask for details about the locations, relationships, or circumstances.

CONDUCTING COMBAT

Agree together which of you is a better fighter. If you can't agree, ask the other players to judge as impartially as they're able. The worse fighter begins combat by asking a leading question. Thereafter take turns asking leading questions, back and forth. After the third leading question, the closing questions come into play. Thereafter, you can ask a closing question instead of a leading question, whenever you choose.

ENDING COMBAT

Keep asking questions back and forth until one ends the combat.

Notice that while the leading questions and closing questions are different in character some of the leading questions answers might end combat, and some of the closing questions answers might allow it to continue.

When combat ends, Judge for yourself:

- If you were wounded give your opponent influence
- If you submitted or fled give your opponent influence
- If you were cleanly victorious, take influence over your opponent

LEADING QUESTIONS

- You get inside my guard and deliver a blow to my ribs. Do you press your attack or give me a moment to recover?
- I have you cornered and at my mercy. Do you submit, or do you twist away to rejoin the fight?
- We grapple and trade blows, your mouth is near my ear. What do you say?
- I get past your guard and land a blow. Do you withdraw and run, or do you rejoin the fight?
- I pretend to falter and lower my guard. Do I deceive you or do you recognize the ploy and hold steady?
- I assault and harass you with my powers aggressively. Do you give ground readily or begrudgingly?
- I overextend myself and you have the opportunity to catch me off guard. Do you take it?
- We circle each other, guard up, ready to unleash our powers. What do you say?
- I catch your wrist in my hand and draw you close to me. Do you lean into it or push me away and fight on?
- I attack relentlessly and you barely hold your ground, almost being hurt severely. Does this light a fire in your heart or make your blood run cold?
- I unleash a wild erratic display of my powers on you. Do you evade them deftly or, or stand defiant and unphased?

CLOSING QUESTIONS

- You catch me at a total disadvantage leaving me entirely at your mercy. Do you press the attack severely injuring or perhaps killing me? Or do you allow me to step back and recover myself?
- I have you at my mercy. Do you submit or flee?
- A powerful blow from you sends me sprawling to the ground. Do you allow me to recover or must I submit.
- I deliver a terrible blow that injures you greatly, but in doing so leave myself open to the same. Do you strike?
- We have shattered our surroundings, Do you escape in the chaos or use it to get the drop on me?

STEALING TIME TOGETHER

SETUP

You decide whether or not you are in costume

Only you and your chosen partner(s) play. Ask them how you two (or more) found this moment of possible intimacy and decide together whether your liaison is illicit in any way, and if so, what might happen if you're discovered.

If there's a risk that you'll be caught together, then any player may, after any answer, have you throw. On tails, you're discovered or exposed.

Ask each other: How do you look to me? What's your mood?

During the liaison, anyone can ask anyone for details about the location and circumstances.

CONDUCTING THE LIAISON

Converse as you like, naturally. During the conversation, either of you may, whenever you like, begin an exchange by making an advance. The other then answers the advance to conclude the exchange. Return to conversation or move into the next exchange as you like.

ENDING THE LIAISON

Continue your conversation and exchanges until you part, you draw a curtain upon what follows, or you're interrupted by someone.

There are two ways that you might be interrupted by someone.

- First, if one of you chooses either of the answers saying, "at this moment we're interrupted instead."
- Second, at any time after the third exchange, any player may interrupt you by declaring that someone else enters the scene.

At the end of the liaison all players involved **Take Influence** over each other

ADVANCES

- I want to remove your mask, and admit how your eyes make me feel. May I?
- I want to touch your hand, May I?
- I want to touch your fingertips, and say why I can't afford to lose you. May I?
- I want to touch your wrist, and reveal a weakness within myself. May I?
- I want to touch your cheek, and tell you how much you mean to me. May I?
- I want to touch your hair, and linger on this moment. May I?
- I want to touch your ear, and whisper a promise I can't keep. May I?
- I want to touch your lips, and tell you how much I desire you. May I?
- I want to touch your thigh, and tell you how much I need you in my life. May I?
- I want to touch your ___, and tell you how I long to feel your touch in return. May I?
- I want to loosen your costume, and ask you to reveal something true about yourself. May I?
- I want to loosen your clothing, and ask you to reveal your true feelings for me. May I?
- I loosen my own costume or clothing, and reveal a truth about myself May I?
- I do not only touch, but kiss you, as above. May I?

ANSWERS

- You may, but I remain silent in response.
- You may, and I say something reassuring.
- You may, but first I want you to do ___. Will you?
- You may, but first I want to do ___. Do you mind?
- You may, but only for a moment.
- You may, but only for a moment, and then I withdraw to a less charged distance.
- You may, but only for a moment, and then I break off and depart.
- You may, but at this moment we're interrupted.
- You may, and let's draw a curtain upon what follows.
- You may not, but instead I [make an advance]. May I?
- You may not, and I withdraw to a more comfortable distance.
- You may not, and I break off and depart.

A FREE FOR ALL

SETUP

Everyone plays. Everyone's characters meet, in your costumes, to do battle.

Decide together where the free-for-all takes place.

What do you notice about each other? What have you heard?

During the free-for-all, anyone may ask anyone for details about the location, landscape, and circumstances.

CONDUCTING THE FREE FOR ALL

Go around the table. Each of you gets two turns. You go first. On your turn, choose an enemy player's character and give them a challenge. They answer it freely.

ENDING THE FREE FOR ALL

When everyone's had two turns to make challenges, and it comes back around to you for your third turn, choose an end to the battle. Choose the one that best fits the action up to that point.

After the free-for-all, remind everybody that if the battle has left them with unfinished business, a grudge, or a real tangible objective, they should bring it into their next game.

CHALLENGES

- I unleash my powers on you, hammering you with everything I've got. Can you take it? How?
- I rush you. I'm faster than you'd believe. Can you react in time and get away? How?
- I hold back, watching your every move and predicting your next one, zeroing you for my allies. Are you able to evade? How?
- I button up and march on you, shrugging off everything you throw at me. Can you stand me off? How?
- I'm on your back and I outmaneuver you at every turn. Can you shake me? How?
- With control and precision I attempt to use my powers to hamper you. I tear apart your armor, destroy your gadgets, unhinge your knee, put out your eye. Do you avoid me? How?
- I fall out of the sky like a hunting bird. Do you endure my attack? How?
- I heave you bodily off the ground, lift you up to smash you down again. Are you able to get out of my grip? How?
- I keep to cover, circling with stealth and acrobatics. I'm almost impossible to spot. Do you see me coming? How?
- I attack with blinding speed, hitting you from every angle at once. Can you slow me down or hold off the assault? How?
- I get the drop on you and hit you with a dirty trick. Can you take it? How?
- I grab you and take off, smashing both of us through buildings, cars, walls etc. Can you handle the punishment? How?
- I do —. Can you survive it / dodge it / hold me off? How?

ENDS

- We fight fiercely, but it threatens to spill over into civilian areas. Rather than put innocents in danger, we leave the fight unresolved.
- The fighting is intense, but soon [name one or more allied characters] dominate the field. Everyone else limps home for recovery.
- The fight is explosive. We do an enormous amount of damage to the landscape and to [name whatever is nearby]. When the fight ends, [name one or more allied characters] are still standing, and everyone else is lucky to have survived at all.
- We fight to a bitter, bloody stalemate. At the end of the day no one has prevailed, and we all have to retreat to lick our wounds.
- Pretty soon we all realize that we're showing off more than we're fighting. By the end, we're cheering each other on, and [name a character] wins the battle on pure acclaim.
- It's serious fighting, but no one, including civilians, are hurt. By the end, [name one or more allied characters] hold the field, but everyone's given and taken their fair share of hits and no one's crossed any lines.

BLOWING OFF STEAM

SETUP

You decide whether or not you are in costume.

Ask your chosen partner where you go to blow off some steam.

Some ideas:

- An old hangout that's seen better days but holds sentimental value
- An arcade with loud music and cheap food
- An abandoned building full of stuff to smash
- A villainous hangout full of hench-people to punch

Ask each other: How do you look to me? What's your mood?

Others can join freely, if it makes sense for their characters to be also present.

During the conversation, anyone can ask anyone for details about the relationships and circumstances.

CONDUCTING THE CONVERSATION

Take turns. The character who's most uncomfortable in the setting takes the first turn. On your turn, choose one or more people and choose an action:

- Ask a leading question
- Engage in improvised conversation
- Get caught up in something happening in the scene
- Leave the conversation

ENDING THE CONVERSATION

End the conversation either when everyone is caught up in something or when everyone has left. After the game ends everyone may shift their own labels.

Leading Questions

- I'm frustrated about _____. What do you think I should do about it?
- I have feelings for _____. What's your advice?
- I want to _____. Do you think that is the right course of action?
- I can't believe you would _____. Will you explain yourself?
- I have concerns about _____. Do you share them?
- I don't think _____ was the right thing to do. Do you disagree?
- There is something about _____ I don't trust. Are my feelings valid?
- I think our next move should be _____. What do you think we should do?
- Do you think I was right to _____? Why or why not?
- I really want to _____, but it's probably foolish. Do you encourage me or tell me to give it up?
- I think that _____'s actions are going to get us or someone else hurt. Do you think we should do something about it?
- How do you think _____ feels about me? Do you lie or tell me the truth?

ALTERNATIVE RULES

PLAYING WITH A GM

While Kissing Capes is a GM-less game you can choose to play with a facilitator of sorts who guides the game, plays NPCs and other characters in games, and may let you know about events and happenings around the city. This method of play works especially well if you are using Kissing Capes in conjunction with another game such as MASKS.

PLAYING AS PART OF A LARGER GAME

You can use Kissing Capes as part of a larger game or combine it with other systems in various ways. Here are some recommended games and how you might play with them

Masks A New Generation: As it is written Kissing Capes already has plenty of overlap with Masks by Brendan Conway and integrates with it well. It is recommended you use Mask's rules for influence and labels as well as your masks character, however you should still use Kissing Capes conflict resolutions instead of Masks moves.

Beak Feather and Bone: Beak Feather and Bone by Tyler Crumrine is a game about labeling cities and determining the power dynamics of those who live in them. While intended to be a game about fantasy birds it's easily adapted to be about a super powered city by changing the faction names and generating your own map. You could use Beak Feather and Bone in conjunction with Kissing Capes by alternating rounds, or use it to create The City.

The Quiet Year: The Quiet year by Avery Alder is another game about making, maps, labeling cities, and defining communities who have just recovered from a tragedy and have a year to prepare for the next one. You could use The Quiet Year alone to define your city or play them together letting a player pick a Kissing Capes game after their turn.

Notes and Credits

Thank you for purchasing this game! My name is Loren Peterson and I am an indie game designer with a love of sword and sorcery, super heroes, and all manner of TTRPG goodness. It means a lot that you took the time to read through this game and hopefully even play it. If you would like to see more of my work you can check out the Nerds on a Roll actual play podcast where my friends and I seek to tell meaningful stories through various game.

Kissing Capes was designed out of my love for comics and the game *Masks: A New Generation* by Brendan Conway. I wanted a messy game about teenagers with super powers fighting with their allies and falling in love with their enemies. However this game wouldn't be possible without the influence of the games that came before it. The core systems and structures are heavily influenced by **The King is Dead** by Meguey Baker and Vincent Baker of [Lumpley Games](#) and by **Once More Into the Void** by Jamila R. Nadjadi of [Sword Queen Games](#). The creativity and ingenuity of these individuals is the lifeblood of this game and it would not have been possible without them.

Special thanks to those who's work is a constant inspiration to me and the stories I want to tell.

Brandon Leon-Gambetta, James Malloy, the cast and crew of Friends at the Table, Casey Edison, Meguey and Vincent Baker, Brendan Conway, Kate Bullock, and my NOAR co-stars who keep my butt in check.

Cover illustration by Kati Kawaguchi. All other images from [Canva](#).

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