

# GASLANDS TV: EARLY DRAFT

A roleplaying game of televised dystopian ultra-violence (v0.9 - 19/11/2016)

*This is a very early draft of this game text.*

*Right now, much of it is just stubs and bullet-points.*

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## WELCOME TO GASLANDS TV

### Televised Dystopian Ultra-Violence

In **Gaslands TV**, you and your friends play the hopeful contestants of an ultra-violent television game show in a dystopian near-future. You play for fame, riches, freedom, or escape to the Elysium of Mars. You might be criminals, or you might be volunteers. You might be bargaining with a loved one's freedom. You might be undercover resistance fighters, seeking the opportunity to broadcast your message of liberation from the stranglehold of Mars, to the masses.

Each year, The Network invents new and wilder game shows. The game may keep changing, but one rule is always the same: Don't Get Caught.

In a game of Gaslands TV, one player, The Director, will select or invent a dystopian ultra-violent game show in which the other players, in the role of contestants, must enter, survive and ideally emerge as winners.

Play requires just a single pack of standard cards and a handful of counters (e.g., bottle caps). Use the cards to drive the story forward: play cards from your hand and describe the cinematic action or chaos that results.

Gaslands is a garish world of greed, television, betrayal, espionage, violence, monsters, and full-throttle action, inspired by a host of dystopian science-fiction films and books.

To play this game you will need this book, 3-6 players, a pack of regular playing cards, and imagination.

Gaslands TV is intended to be a 'stuff light' game, meaning you can play it in the pub, on long car journeys, on the sofa, and many other places, as well as around your normal

gaming table. It fits into a pocket, and has no character sheets for the players to worry about.

Dive into collaborative science-fiction storytelling and adventure with Gaslands TV!

## **Don't Get Caught!**

Every game of Gaslands TV pretty much always asks one question: 'Do You Get Caught?' This question is central at every level of the story and the game. The rules support answering this question through play, and the fiction at the table dramatises this question.

'Do You Get Caught?' could mean:

- Does time catch up with you, or do you beat the clock?
- Do you win the race?
- Do your enemies catch up with you?
- Do the enemies standing in your way successfully stop your progress?
- Are you caught out while trying to complete a stealthy espionage mission?
- Are you caught in the cunning traps set for you by the producers?
- Are you chased into a dead-end?
- Do the rules change and catch you?
- Are you caught out while trying to remain hidden or undercover?

Other common questions to seek to answer whilst playing Gaslands TV are:

- Who wins the game show?
- How does this show go unexpected and horribly wrong for all concerned?
- How is the Earth Resistance thwarted this time?
- How is Mars dealt a crippling blow this time?
- Just how crooked are the executives of The Network?

## **The Directors and Contestants**

In Gaslands TV, the games master is The Director. The Director is charged by The Network with assembling and delivering top-quality televised entertainment, and has a

wide set of resources at her disposal to do so. The Network and their audience crave novelty, and so every TV show is different. The Director, likely in collaboration with her fellow players, will select or invent a dystopian ultra-violent game show (the Game) in which the players, in the role of contestants, must enter, survive and ideally emerge as winners. A number of Gaslands TV shows are included in this rulebook, and you are encouraged to invent your own new and fiendish death games.

Since player characters are referred to as Contestants, existing characters not played by the players are referred to as Non-player Contestants.

It is possible in your game that the player Contestants are expected to win, ideally as a team. The fun is to find out how they win, who dies on the way, and what other unexpected madness occurs during the show.

## **Character Death**

Gaslands TV games shows are pretty much all ultra-violent death sports. Contestants are going to die eventually.

It is always a good idea to start each game with some Non-player Contestants along for the ride.

If a player Contestant dies, the Director should allow the player to adopt one of the Non-player Contestant personas so they can immediately get back into the action.

If you didn't start the game with some extra Non-player Contestants, or they have all since died, the player is free to invent a new character, with the Director's approval, and explain how they appear. Perhaps the team find a feral child hiding out in the game zone, or perhaps the TV production team have a new character that they want to introduce into the proceedings to keep the audience engaged. This new contestant might be there under duress, be a traitorous plant, or be the surprise re-appearance of a previous Gaslands star thought long retired.

# BASIC CONCEPTS

Before an explanation of how to create new player Contestants, here are some of the basic concepts used in Gaslands TV.

## The Deck

Gaslands TV uses a single standard deck of playing cards, including both jokers. There is a single discard pile used by all players and the Director. Whenever a joker is discarded, shuffle the deck and the discard pile together to form a new deck.

## Action Hand

In Gaslands TV, players keep a hand of cards for the duration of a game session, called their **Action Hand**, into which they draw potential Action Cards, and from which they can select Action Card to play during actions.

The Director will only have an Action Hand during Boss fights.

## Rank

The cards in the deck are ranked Low, Moderate or High. Cards from 2 to 5 are **Low**. Cards from 6 to 10 are **Moderate**. Royal cards—Jack, Queen, King, and Ace—are **High**.

## Face Value

The Face Value of the card is the numerical value on the card. The royal cards are valued as follows: J is 11, Q is 12, K is 13, and the Ace counts as having a face value of 14. Jokers have a face value of 0.

The Face Value is used less often than the Rank, but is sometimes used (for example during the initiative step in combat).

## Suits

Each suit is assigned a broad thematic association within the game. The suits are used to drive forward storytelling, both by providing the Target Suits for players' actions, but also as a tool for improvisation when things start to go wrong.

♠	Brute Force
♥	Sweet Move
♣	Monkey Wrench
♦	Awareness & Teamwork

The meanings of the suits are very much up to players' interpretations and negotiations during play. Here are some outline meanings, which you can take, extend or subvert:

♠ **Brute Force**: strength, power, accuracy, destructive, deadly, strong, brutal, heavy, hard, heft, aggression

♥ **Sweet Move**: agility, deftness, elegance, stunt, trickery, precision, athletic, speed, acceleration, slight-of-hand

♣ **Monkey Wrench**: knowledge, smarts, mechanical, complication, sabotage, vandalise, repair, cause havoc, upset, disrupt, invent

♦ **Awareness & Teamwork**: charisma, instinct, alertness, collaboration, synchronisation, unite, lead, aid, assist, divide, confuse, dissent, betrayal

## Hazards and Threats

Each player will collect hazards during play. If you ever collect 3 hazards, you Wipe Out.

When any player Wipes Out, the whole team receives a Threat and something bad happens. Three Threats and you could lose the game. You can't get rid of Threats: you're stuck with them for the duration of the game.

See the Director's section for more on how to use Hazards and Threats to dramatic effect, and how to deal will disruptive players.

# CREATING A CONTESTANT

## Choose a name

Pick a cool name for your contestant. You might choose to do this at the end if you like.

*Example: John is creating a new contestant. The Director and the players have agreed that the first game will be a cross-county motorcade marathon from the ruins of Moscow to the nightmarish remains of Berlin. John has an idea for a skinny mechanic in a VW camper van, heavily customised to be a mobile garage. He calls him 'Troy'.*

## Choose a background

When creating a contestant, the player must invent a background for their contestant. Some example backgrounds are presented below to give you hints towards the contestant archetype you might wish to roleplaying, but feel free to invent your own:

- Military, or Ex-Military
- Chook, or Anarchist
- Courier, or Driver
- Mechanic, or Tinkerer
- Speed Freak, or Drug Addict
- Criminal, or Gang Member
- Resistance Fighter
- Librarian, or Hacker
- Corporate Executive, or Mafia Businessperson
- Assassin, or Hit Man
- Camera Operator, or Journalist
- Bodybuilder, or Sports person

*Continuing the example above, John imagines Troy as a mechanic-for-hire. He works alongside a small gang of motorcycle couriers who run valuable cargo around the ruins of Tokyo. While he hangs out with couriers, he is really a tinkerer at heart, providing tech support and repairing the bikes belonging to the girls he works with.*

## Choose motivation

Why are you a contestant in the Gaslands TV death games?

- Committed a petty crime for which this sentence seems absurdly harsh
- Committed a serious and brutal crime for which this sentence seems absurdly lenient
- Career contestant, in it for the fame
- Career contestant, in it for the fortune
- Want to win escape to Mars
- Safety or freedom of loved one at stake
- Blackmailed into the games
- Extra, now gone full contestant

Choose a motivation from the list, or make you own up. Provide some additional colour for the motivation, and begin to describe to the other players how your character ended up as a contestant.

*John decides that Troy is a loyal guy. The Tokyo-based Silver Blossom Courier Service has brashly chosen to enter the cross-country race to prove that they are simply the best couriers there are. If they win, they can raise prices tenfold. Troy is their mechanic, and so Troy is along for the ride.*

## Choose a Trump Suit

The kind of person your contestant is, what sort of approach your contestant takes to solving problems, what the type of vehicle your contestant drives, and what sort of weapon your contestant favours, translates to a Trump Suit.

Choose a suit: this will be your Trump Suit for your time as this contestant. Cards of your Trump Suit count as one rank higher. It will become clear what this means below. If you have a High trump you can succeed at an action even if the difficulty is Heroic.

*John wants Troy to drive a modified camper van that opens out to operate as a field garage, and is stuffed full of tools and equipment. John decides that Troy's camper van, and his career of on-the-job mechanical tinkering, is going to grant him the Trump Suit of Clubs (monkey wrench).*

## Choose one Dud Suit

Your contestant stinks at one kind of thing. Choose another suit, this is will be your Dud Suit. Cards of your Dud Suit count as being of no suit AND count as one rank lower when you play them.

*Troy is not an aggressive or muscular guy. He might even be a bit of a coward. John nominates spades as Troy's Dud Suit. He had better avoid punch-ups and shootouts.*

## Choose a Calling Card

Starting with the youngest player, players take it in turn to name a single card from the deck. This card will become their Calling Card. The suit of your calling card must your trump suit.

Remember, all royal cards (including Aces) count as High cards for action tests, so a King is no better than a Jack in play.

The face value of the card indicates something about your Contestant's personality. Not all of the listed traits will apply to your contestant, but use them to guide your characterisation:

- **Ace:** loner, hotshot, specialist.
- **King:** leader, alpha, strategist, bully.
- **Queen:** negotiator, generalist, fixer, facilitator
- **Jack:** youthful, impetuous, vigorous, loose cannon

You will always start each game session with your calling card in your hand.

*John imagines Troy as a practical and together kind of guy. He is able to talk shop with most people and stay on their good sides. John chooses the Queen of Clubs as Troy's Calling Card.*

# RULES

## START OF THE SESSION

### Hand out Calling Cards

At the start of each session, give each player his or her Calling Card. This is the first card in their Action Card Hand.

### Draft starting hand

Next, deal 5 cards to each player from the remaining cards. This is their Drafting Hand. Each player now selects a single card from her Drafting Hand and places it into her Action Card Hand, and then passes the remaining 4 cards to the player on her left. This continues until players have drafted 4 cards into their Action Card Hands, giving a starting hand of 5 cards (including the Calling Card). The remaining cards go on the discard pile.

## ACTION TESTS

When a player wants their contestant to take an action, the player must make an **Action Test**.

1. Director nominates a **Difficulty** and a **Target Suit**
2. Player either: plays an **Action Card** from their **Action Hand**; and then draws a card, or **has a go** and flips the top card off the deck.
3. Director and Players describe the **success** or **failure**, and any **problems** or **advantages**

### Difficulty

The Director nominates a **Difficulty**: Easy, Moderate, High or Heroic, and a **Target Suit**.

The Difficulty represents the complexity or dangerousness of the task, and the Target Suit represents the kind of skills or aptitude needed to succeed at the action.

Difficulty	Card Rank Required	Face Value Required
Low	Low, Moderate or High	Any card
Moderate	Moderate or High	6 to K, A, Joker
High	High	J to K, A, Joker
Heroic	Joker, or High Trump	Joker, or High Trump

If the difficulty is 'Easy', then the contestant succeeds automatically with any card, but may encounter a problem if they don't play the Target Suit.

An action with a Low Difficulty might be pick-pocketing a drunk, Moderate Difficulty might be jumping a broken bridge on a motorcycle, and a High Difficulty might be jumping from a speeding war-rig safely into the bucket seat of the buggy alongside. An action that is Heroically Difficult might be successfully shooting the driver through the windshield of a vehicle with a sniper rifle at 1000 feet.

### Target Suit

When the Director nominates the difficulty, she also nominates a **Target Suit**, which reflects the sort of skill or aptitude required to succeed at this action.

*Revisiting our examples above, jumping a broken bridge on a motorcycle might require a Moderate Heart, and jumping from a speeding war-rig into the buggy both might require a High Heart.*

### Action Card

After the Difficulty is set, the player chooses a card from her action card hand and plays it as her **Action Card**.

### Have a Go

If the player doesn't have a card in her hand that she wants to play, she may **have a go**. If the contestant **has a go**, her player may take a **Hazard Token** to flip the top card of the deck and use that as her Action Card instead. If a card is flipped from the deck, that card must be used as the Action Card for this action, it cannot then be replaced with a card from the action card hand.

## Resolving Success or Failure

Once the Action Card has been played, compare the face value of the card (remember all royal cards count as 10, as do Aces) to the difficulty of the card, and the suit of the Action Card to the suit required by the action.

High Enough Card?	Target Suit?	Result
Yes, with 1+ extra success rank	Yes	Success with an Advantage. Discard a hazard token.
Yes	Yes	Success
Yes	No	Success with a Problem
No	Yes	Failure with an Advantage. Gain a hazard token.
No	No	Failure Gain a hazard token.

The Problem or Advantage should narratively relate to the suit of the played Action Card, not the Target Suit.

### Success

The Contestant succeeds at the task or action they were attempting.

### Success with a Problem

The Contestant succeeds at the task or action they were attempting, but a problem, threat or complication arises during or as a result of the action. The problem should narratively relate to the suit of the played Action Card.

### Failure with an Advantage

The Contestant fails to complete the task or action they were attempting, but all is not hopeless as some good fortune, advantage or opportunity arises during or as a result of the failure. The advantage should narratively relate to the suit of the played Action Card.

### Failure

The Contestant fails to complete the task or action they were attempting, and is instead placed into some troublesome situation. Failure should never be inert; it should always lead into some narratively appropriate bad fortune.

## Success Rank

If you succeed an action with a higher card than you needed for the Difficulty, we say that the player succeeded with a number of success ranks over the Difficulty.

For example, if the Difficulty was low: a 2+ would be a success, a 6+ would succeed with an additional success rank; a J+ would succeed with two additional success ranks; and a High trump would succeed with three additional success ranks.

The Director may use these additional success ranks to describe how your Contestant completed the action in a particularly awesome and cinematic way.

If you succeed with at least one additional success rank in combat, you trigger the 'Give Them What They Want' rule, and may discard a hazard token.

## Joker

If a player plays or flips a Joker as their Action Card: something amazing has happened. The action automatically succeeds, and the contestant gains an advantage, and the Director may lay some additional benefits on the player.

If a Player Contestant or Non-player Contestant (NPC) is dealt the Joker as their Tell, they will act first, as the face value of a Joker counts as zero.

If a Joker is discarded to clear hazard tokens, the player that discards it may discard all their hazard tokens.

When a Joker is flipped, played or discarded, shuffle the discard pile back into the deck after resolving the action.

## Trumps

If your Action Card (either played from hand or flipped) is of your Trump Suit: you may count the face value of the card as one rank higher. This will make a low card a moderate card, and a moderate card a High card. If the difficulty is Heroic, you will need a High trump to succeed at the action.

This means, for example, a low trump is enough to succeed when attempting in a moderate difficult action. A High trump will allow you to succeed even if the Difficulty is Heroic.

## Dud Suit

If your Action Card (either played from hand or flipped) is of your Dud Suit: the card counts as being of no suit AND counts as one rank lower (to a minimum of 'Low'). This means you cannot succeed at an action on your Dud Suit without a problem unless you Push It.

A Low card of the Dud Suit still counts as Low.

If diamonds is your Dud Suit: you cannot assist another player unless you Push It.

## Drawing Cards

As soon as you play a card, you draw a card.

When making an action, this means you can draw a card before the action is fully resolved.

## ASSISTING

After the card is played or flipped, the other players have an opportunity to play a single diamond from their hands to assist the active player. This represents some kind of teamwork or co-operation between the contestants making the action more successful. The face values of all diamonds played by other players are added to the face value of the active player's card before comparing it with the difficulty, but not the suits.

## ADVANTAGES & PROBLEMS

When a contestant makes an action, they may receive an Advantage or a Problem.

Both of these are temporary conditions that will affect the outcome of either this action or the next action, or which may be 'spent' be an enemy to affect their next action against this Contestant.

If a Contestant with Advantage gains a Problem, or vice versa, the two conditions cancel each other out.

You may choose to track Advantages and Problems using some marker or token, as it is gained and spent.

A contestant has the Advantage or Problem until it is spent for an effect, or until the end of their next action, whichever is sooner.

### Advantage

When a player's contestant has an Advantage, they may spend their Advantage to:

1. Immediately draw a card and then discard a card
2. Add 1 damage to this attack (when attacking)
3. Subtract 1 damage from this attack (when being attacked)

Once the Advantage is spent, remove the condition from the Contestant.

### Problem

When a Contestant has a Problem, their opponent may spend the Problem to:

1. Force the Contestant to 'have a go' when they declare an action
2. Force a NPC to flip two cards from the deck, choosing the lower ranked card to play as their action card, and discarding the other.
3. Add 1 damage to this attack (when attacking a Contestant who has a Problem)
4. Subtract 1 damage from this attack (when being attacked by a Contestant who has a Problem)

Once the Problem is spent, remove the condition from the Contestant.

## COMPLEX TASKS

If an action is complex, time-consuming or dramatic, the Director may choose to make it a complex task.

A complex task requires a number of successful actions over multiple action tests. The Director nominates a Target Suit or suits, and then a number of successes that are required to achieve the complex task.

For example, the Contestants decide they are going to use the contents of a garage to construct a makeshift raft or boat. The Director might say: "Okay, I'm going to need to see a total of 6♣ (monkey wrench) or ♦ (teamwork) from you guys. Describe each card as you play it".

As another example, the contestants need to figure out a complex rocket launch sequence in order to escape the sinking island. The Director might say: "To get the launch hatch open and this rocket in the air, I'm going to need to see a 3♣ (monkey wrench) or ♦ (teamwork) from each of you guys".

Players, in turn, then play cards from their hands: describing each card as they play it. Each time they play a card, they draw another as normal. In the case of a complex task, each problem adds another required success, or put another way; only cards of the right rank and suit will help toward the completion of the complex task.

If a player cannot play a high enough card, that player can no longer contribute successes to the complex task, and gains a Hazard Token for a failed action test.



## COMMON ACTIONS

To speed up your first few games, before you become more confident with the Target Suits, here is a cheat-sheet of common actions, and suggested Target Suits for each.

These are in no way set in stone: you and your group are totally free to interpret the Target Suits as you see fit. However, when it comes to the required Target Suit to succeed at an action, the Director's word is always final.

Action	Suit	Action	Suit
Build	♣	Jump	♥
Catch	♥	Jury-rig	♣
Climb	♥	Knowledge	♣
Decode	♣	Lift	♠
Detect Lie	♦	Listen	♦
Dodge	♥	Map Read	♦
Drive	♥	Pick Lock	♣
Escape	♥	Quick Draw	♥
Fast Talk	♦	Repair	♣
Force	♠	Search	♣
Hack	♣	Seduce	♦
Hide	♦	Sneak	♥
Hot Start	♥	Spot	♦
Hunt	♠	Throw	♥
Intimidate	♠	Track	♦

## HAZARD TOKENS

Hazard Tokens represent a build up of stress, uncertainty and chaos. As you play, these will build up, and if you allow yourself to collect too many: bad things will happen.

### GAINING HAZARD TOKENS

Players gain Hazard Tokens in a number of ways.

#### Failure

If you fail an action test, you gain a single Hazard Token.

#### Push It

After you flip or play a card, you may Push It. If you wish to Push It: you may take a single Hazard Token to change the suit of your flipped or played card to another suit of your choosing.

#### Going Down

If your Contestant is knocked down, you gain a Hazard Token. This will normally combo with failing an action test in practice.

#### Head Shot

Take a single Hazard Token, once, to do +1 damage.

#### Grazing Shot

Take a single Hazard Token, once, to take -1 wounds.

#### Seize Initiative

Take a single Hazard Token, once, at the start of a round of combat to subtract -3 from your initiative card, to a minimum of zero.

#### Tight Spot

Take a Hazard Token at any time to draw a card and then discard a card.

## REMOVING HAZARD TOKENS

### Catch Your Breath

As an **action**, you may stop and 'catch your breath': you may discard any number of cards from your hand. Discard one Hazard Token and draw one card for each card you discard in this way.

### Doing it in Style

If you **Push It** during an action and succeed that action, discard one hazard token. If you want to be famous, you gotta give them a good show.

### Give Them What They Want

If you succeed in an attack with one Success Rank or more over the difficulty, discard one Hazard Token. The bloodthirsty audience loves this stuff.

## WIPE OUT

If you ever have a number of Hazard Tokens equal to your current Fame, you Wipe Out. When you Wipe Out: (1) you discard your hand, (2) the team gains a Threat, and then (3) the Director gets to do something terrible to you or the team. As you no longer have any cards in your hand, you are now more vulnerable to attacks.

## THREATS

When the team gains a threat, find and remove one of the two Jokers from the deck and remove it from the game. If a Joker is in a player's Action Hand, it is safe and cannot be removed from the game.

Once both Jokers have been removed from the game, the next Wipe Out will result in the end of the game and the Player Contestants losing.

Once both Jokers have been removed from the game, the deck will not recycle again. When the deck runs out under these circumstances, the team gains a Threat, which will cause them to lose.

# COMBAT

If one Contestant is attacking another, then the rules for **Combat** are used, and take precedence over the normal **Action Test** rules.

## Combat Resolution

As soon as one Contestant expresses an interest in doing harm to another, the rules for **Combat** are used. The sequence of play Combat is more structured than standard narrative or descriptive play, in order to allow players to zoom into the dramatic and cinematic moments of violence that are so beloved by Gaslands TV's audience.

## Rounds

Combat is broken into rounds, lasted a few seconds of narrative time, and each round is resolved as follows:

1. **Deal initiative cards:** At the start of the Round, the Director deals an initiative card to each contestant's controlling player and each NPC
2. **Act in order:** In ascending order of the rank of their initiative card, Contestants get the opportunity to act
3. **Choose action:** When a contestant gets the opportunity to act, they may take a **Simple Action** that automatically succeeds, and then choose one of:
  - a. **Focus:** gain advantage on their next action
  - b. **Attack:** make the appropriate attack test
  - c. **Action:** make the appropriate action test
4. **React:** If an attack action targets another Contestant, that Contestant's player may choose to:
  - a. **Take it:** in which case they suffer the effects of the attack if it hits, but do not lose their action for this round
  - b. **Dodge:** in which case they make a dodge test in order to lower the damage they will take, but they lose their action for this turn
  - c. **Counter-attack:** in which case they get to immediately make an attack out of sequence, making an attack test, but may only target the contestant whose attack triggered the

counter-attack (thus forcing their hand). Damage from both the attack and counter-attack are applied simultaneously.

5. **Discard initiative card:** After a Contestant has had the opportunity to act, discard their initiative card to show they have acted (this goes for Contestants who dodged or counter-attacked in response to another Contestant's action as well).
6. **Round ends:** Once all Contestants have had an opportunity to act, the round ends and a new Round begins.

## Initiative Cards

Each Contestant involved in the Conflict is dealt an initiative card, face up, at the start of each round. The initiative cards indicate the order in which Contestants and other characters activate in the round.

If tied on face value, the suit of the cards are ranked in the following order, with spades high: ♠, ♥, ♣, ♦. The higher suit acts first.

A Contestant dealt a Joker always acts first.

## Simple Action

When a Contestant has an opportunity to act, they may choose to make a simple action, which is an action that may reasonably be expected to automatically succeed.

A simple action is also one that a Contestant may be assumed to be able to complete in addition to taking their main action in the same round of combat.

Examples of simple actions could be dashing from one bit of cover to another, rushing forward, reloading a weapon, smashing out the cracked windshield to take a shot.

## Action

When a Contestant has an opportunity to act, she may choose to make a normal action, resolved as described above.

Examples of actions could be: jumping from one vehicle to another, trying to pick out a specific person in a confusing crowd, or hacking an electronic door under fire.

### Attack Test

When a player wishes their Contestant to attack another Contestant, they declare an Attack Action. An Attack Action is very similar to an action test.

### Attack Difficulty

Attack actions have a Difficulty set by the circumstances. The Director can modify these Difficulties.

### Melee

When making a melee attack action, the Target Suit is normally ♠, and the difficulty of making a successful attack is set by the skill of the target.

Opponent	Difficulty
Opponent has ♠ as Dud Suit	Low ♠
-	Moderate ♠
Opponent has ♠ as Trump Suit	High ♠

### Special moves

- **Charge:** if a Contestant spends one round charging in advance of making an attack on the following round, they gain an Advantage in the following round.
- **Grapple:** the attack does no damage if successful, but target is restrained.

## Shooting

When making a shooting action, the Target Suit is normally ♠, and the difficulty of making a successful attack is generally set by the range to the target, although the Director may modify this Difficulty as they wish to illustrate the current situation.

Range	Difficulty
Short	Any ♠
Medium	Moderate ♠
Long	High ♠
Extreme	Heroic ♠

### Range

In Gaslands, it is assumed that Combats are resolved in the imaginations of the players, without the use of miniatures on the tabletop. Range is therefore abstracted to four range bands:

Range	Distance
Short	Less than 5 meters / 5 yards
Medium	Less than 25 meters / 25 yards
Long	Less than 100 meters / 100 yards
Extreme	Less than 500 meter / 500 yards

### Attack Results

Result	Attack Effect
Success with 1+ extra success ranks	Hit and damage. Advantage. Discard a hazard token.
Success	Hit and damage.
Success with a Problem	Hit and damage. Problem.
Failure with a Advantage	Miss. Advantage. Gain a hazard token.
Failure	Miss. Gain a hazard token.

## Hit And Damage

If you hit and damage, the target suffers wounds equal to the damage of the weapon, minus any modifiers.

## Weapon Damage Profiles

Weapons cause wounds equal to their damage value and, for shooting weapons, this damage value can be different at different ranges.

Shooting Weapons	Short	Medium	Long	Extreme
Pistol	2	1	1	-
Shotgun	3	1	-	-
Machine Gun	2	2	2	-
Rifle	2	2	2	1
Sniper Rifle	-	2	2	2
Grenade Launcher (Blast)	3	3	3	-
Grenade (Blast, Thrown)	3	3	-	-

Melee Weapons	Damage
Sword / Axe / Machete	3
Club / Crowbar / Baton	2
Knife / Stiletto	1
Chain / Taser	1 + problem
Robot Arm	2
Chainsaw	3

## Damage Modifiers

- **Cover:** -1 damage
- **Armour:** -1 damage

You can also spend an Advantage to modify the damage, or your opponent can spend a Problem to modify the damage.

## Dodge

If a player chooses to dodge an attack action, the difficulty of the dodge action is dependent on the value of the attacker's action card. The Target Suit is always ♥.

Attacker's Action Card	Dodge Difficulty
Low	Automatically dodged
Moderate	Moderate ♥
High	High ♥
Heroic	Heroic ♥

## Dodge Results

Result	Dodge Effect
Success	Avoid 2 wounds.
Success with a Problem	Avoid 2 wounds. Problem in next action.
Failure with an Advantage	Advantage in next action.
Failure	Problem in next action.

In the narrative, a dodge could all kinds of things: parrying the blow, ducking behind cover, pulling an evasive maneuver, or simply that the chassis of the vehicle or environment took the brunt of the blow.

## Damage

If a Player Contestant is hit by an attack action, they suffer wounds equal to the Damage of the weapon. When they take a wound, they discard a single card from their hand at random. If they cannot discard a card, because their hand is empty, they go down.

## Down

A Contestant that is down cannot make attacks and adds one rank to the Difficulty of all action tests, (i.e., Low is Moderate, Moderate is High, High is Heroic).

## **Helping Hand**

If one Player Contestant is in close proximity to another Player Contestant in a situation, they may declare a 'Helping Hand' action, which requires a Moderate diamond, to give a any card from their hand to another player. This can be used to help up a Contestant who is down.

## **First Aid**

A Contestant may take the 'First Aid' action, which requires a Moderate heart, to heal one wound on a Contestant. The healed contestant draws a single card.

## **Surprise**

If a Contestant is in a situation to make a surprise attack on another Contestant, the surprised Contestant is not dealt an initiative card and must choose to 'take it' when attacked.

## **Blast**

When a Contestant attacks with a weapon that has the Blast rule, every affected Contestant caught in the blast gets a chance to react as if they were the sole target of the attack. If it would make a difference, the contestants react in order of their initiative cards.

# THE DIRECTOR

Congratulations: you have successfully fought your way up the greasy pole of the Network and found yourself as the proud captain of the good ship 'televised death game'.

The Director's job is to lay an interesting scenario before the Contestants and then help everyone discover what happens. While you hold the final mechanical power in the game, don't think that you have to hold the final narrative power in the story you are all telling together.

If you have played other roleplaying games, you and your friends may already have agreed responsibilities around the table. If not, here are a few pointers about how to be a good Director.

## Share narrative authority

- Who says what happens? Everyone!
- Engender collaborative narrative
- Don't think you have to carry the burden of making everything up, describing everything, introducing every non-player characters
- When taking and resolving actions: give the players freedom to say what happens, and veto only where absolutely necessary
- Be careful not to bring TOO MUCH to the table. If you have everything carefully plotted out in advance, you may be frustrated when the players don't do what you expect, and the players may be frustrated when you don't seem happy when they 'do the wrong thing'
- Have enough of an idea of the major moments, locations, scenes and characters in the story, but let the players guide the action

## Make sure the Contestants are the stars

- Don't have NPCs take the limelight
- Like a good script: show, don't tell. If you can play to find out, that's better than telling them in a cut-sequence
- Sometimes you have to kill a Contestant in order to tell a good story. Make sure that either there is another

Contestant or character for them to play immediately, or that you are close enough to the end of the session that having a player sitting out for half an hour to increase the threat and impact of the story's climax is an acceptable trade off

- Don't mind control the player's Contestants, let them be the final authority on what their Contestants say, do and think

## Use Television devices

- Think about how television programmes build drama and tension
- Use the complex action mechanic to build tension into a sequence
- Use cut-aways, flashbacks, and non-diegetic elements like 'director's commentary' or 'talking-heads' to make the game feel more like a TV reality show, and to give the players lateral roleplaying experiences
- Don't be afraid of a 'cold open'. Give away a little of the plot, or monster or mystery right at the very start of the adventure, to hook the players and lead them into the story
- Encourage players to stay aware that they are on television and act appropriately to their motives

## If in doubt: do they get caught?

- Remember, Gaslands should constantly ask: do you get caught?
- Gaslands should be played URGENTLY
- If play gets bogged down at any point, ask yourself, what is about to catch the players? What time limit or delayed threat are they at risk from?
- If the Contestants are standing around plotting, the audience is getting bored, and the Director is duty-bound to throw some spice into the proceeding. It's her job

## The Rules Of Improvisation

- Roleplaying is improvisation as a group. Improvisation has some simple rules that massively improve your

success as a group of improvisers. It's worth knowing them before you play

- According to Tina Fey, the first rule of improvisation is to agree. If a player says a thing happens or exists, agree and see where that takes you. This is also called 'no blocking'
- The second rule of improvisation is to build on what the other says. Agree, and embellish or extend. Say 'yes, and...'
- Build on what each other says. It's okay to subvert and twist other people's ideas, but don't block ideas flat-out
- If a player or the director comes up with something off the cuff, agree with it and build on it
- The two other rules of improvisation that are less applicable to roleplaying are, 'don't ask questions' and 'there are no mistakes'
- It's okay to ask establishing questions, as players are allowed to explore the characters at their leisure and not always linearly. If you ask another player, "how do you know this woman?" or, "how did you know to open THAT door?", it gives the player an opportunity to flesh out the background or character of their Contestant
- It's also okay to test the water by describing things that you are considered to say or do. Don't play a game in which, 'if you say it, your character said it'; allow players the freedom to crack-wise or explore narrative options without having to commit 100%
- Having said that, it is always more satisfying to get into a full-flow roleplaying situation, so you'll need to strike a balance between letting the players talk out the options, versus, 'they say it, they do it' improvisation

## **The Contestants Know More Than The Players**

- In this game, the Contestants know more about their world and their situation than the players do. This manifests in a couple of ways.
- If the player finds their Contestant in a situation the requires a certain piece of equipment or knowledge or

a contact, allow them to make an action test to see whether they had the foresight to bring that item, or they do actually know about this thing, or they do actually know someone who knows someone

- Gaslands TV doesn't have character sheets, and it is more interested in telling colourful stories than penalising players for not pre-empting every banal eventuality in a made-up story in a made-up world, or demands they write an exhaustive shopping list of gear and background contacts before the game starts

## **Index Cards**

As the Director, a little stack of index cards can be a really handy resource. As you are coming up with locations, NPCs, monsters and other nasty and interesting occurrences, you might choose to write them out on index cards. That way, you can have the right information in front of you easily during play, and at a pinch, you can shuffle through them if you need a random person or thing to inject into the story at any point.

## **NON-PLAYER CHARACTERS**

Non-player Contestants are either EXTRAS or BOSSES.

### **Extras**

An EXTRA has two 'virtual cards' they can lose before they go down. When an Extra goes down, they are considered to be out of play.

Because Extras don't have an Action Card Hand of their own, when an Extra attempts to take an action or make an attack: the Director flips two cards from the deck, chooses the one to play and discards the other.

If an Extra plays a Joker, they succeed with an Advantage.

If an Extra has an Advantage, they may spend it to draw a third card, or modify damage as normal.

If an Extra has a Problem, they can only flip a single card when they make an action, or players may modify damage as normal.



## **Bosses**

When a Boss appears in the story, immediately deal them a hand of five cards. The Director essentially plays the Boss as if they were a Player Contestant, playing and drawing cards from and to their hand, discarding cards when damaged, and building up Hazard Tokens.

## **THE GAMES**

There follows a number of death games, almost ready to play. For each of these games, the details, flavour and colour are left to the Director's imagination.

Where in the world is the game set? What is the terrain like? What are the other contestants like? What enemies are waiting in the wings to make the contestant's lives even more dangerous? What clandestine or subversive organisations are at work behind the TV production, ready to take advantage of the global broadcast reach of the Network's flagship game shows? What unexpected and unplanned complications befall the show in mid-broadcast? What loopholes and shortcuts are the Player Contestants able to exploit to win?

### **Under a Deadly Siege**

The Contestants make camp in an isolated location, and must build defences with what they can scavenge from the immediate area. Each night, the camp comes under siege. The last team standing wins.

### **Death City & The Jungle Of Death**

In an exotic location, the Contestants must fight their way through a harsh and deadly jungle, populated with unexpected and manufactured dangers, to locate a hidden city. Once they find the city, the team must be the first to locate and solve the clues to the final escape.

### **Death Maze**

The Contestants are released in the centre of a claustrophobic and disorientating maze. The team must be the first to find the exit, navigating traps and dead ends, but it quickly becomes clear that something has been released to pursue them.

### **Underground Deathrun**

The Contestants have 3 days to make it from Edgware to Mordon. The old London Underground is probably the safest route, given the nightmarish chaos of grey goo and amorphous horrors the blanket most of Europe, but is it the

fastest? The other teams might take the risk, and only the first team to arrive gets an airlift off the blighted British Isles.

## **Dungeon of Death**

Why the Contestants have been provided with such expensive-looking medieval costumes only becomes apparent as the candles begin to pierce the darkness of the opening scene and illuminate the authentic-looking flagstones. It looks like no expense has been spared on this thematic adventure through an impeccably imagined and gorgeously grotty fantasy dungeon. The scroll on the table of the first chamber reads: 'Without teamwork, this dungeon is surely beyond you. Yet mark: only one champion can emerge'.

## **Monster Island**

The helicopter drops the Contestants on a remote island. There are signs of previous habitation, but all is in ruins now. Somewhere on the island is the key to escape. The first team to solve the riddle might just make it out of this genetically engineered monster-filled nightmare alive.

## **Deathball Arena**

The Contestants play through a season of Deathball, the rules of which seem to change every season. Less like ice hockey, and more like football with live ammunition, Contestants must try to carry the ball from one end of a huge arena with dense terrain to the enemy's goal, while using speed, stealth and ferocity to evade enemy fire and eliminating as much as the opposition as possible. Each match is played to a best of 3 goals, and the ball returns to a centre point after each goal.

## **Deathrace**

A no-holds-barred high-octane race to the finish line, and a perennial favourite with the fans. A full grid of heavily armed vehicles will start the race, and very likely only a few will finish it.

## **Death Chase**

The Contestants are given a 15-minute head start. Each checkpoint they reach provides them with another 15-minute respite. Beyond this, their pursuers will be relentlessly hounding them with one deadly purpose...

## **Death Road Truckers**

The Contestants each seek to drive or chaperone a heavily armed and armoured truck through a hazardous and menace-filled route. They will have to contend with mobile enemies, ambushes, road dangers and traps, as well as each other. The journey will be carnage-filled, or the Director will have to step in and turn up the heat. The first (or only) team to successfully deliver the truck to the destination is the winner.

## **Stone Age Death Hunt**

The Contestants find themselves in animal skins and gifted with a piece of flint and a ball of twine. Hunters that outmatch and outgun them on every level, technologically, pursue them through a wild and savage landscape. It is a game of kill or be killed.

## **Deathrace Marathon**

The Contestants must win a weeklong motor race across the irritated wasteland. If they can keep their vehicles running that long—and avoid the violent attentions of their rivals—they might be the first across the finish line.

## CREATING AN ADVENTURE

If you want a game of Gaslands TV fast, there is a simple format that will always get you started:

1. Think of a death game. There are 12 listed above
2. Think of a horrible thing that goes wrong during the game
3. Think of a subversive force at play and their motivation or plot

### Adventure Seed generator

<http://crikeymiles.com/games/gaslands/adventure-seeds>

Follow the link above to find a generator that provides some adventure seeds to get you started.

Here are a couple of fun examples:

*The Contestants are due to take part in a season of Monster Island, but the show's mechanic has a religious revelation, and things will get complicated when the Non-player Contestants turn out to be robots.*

*The Contestants are due to take part in a season of Death Chase, but the show's lawyer has an experimental addition to the show, and things will get complicated when the action takes the Contestants into a hidden Resistance base.*

## THE WORLD OF GASLANDS

### Timeline

1969 : *Apollo II*, first manned Moon landing

1976 : *Ares I*, first manned Mars landing

1979 : First Martian settlement, *August*, established

1982 : Mars colonisation begun in anger

1991 : The Martian Secession

1999 : The Martian Attack and Earth's collapse

2008 : Gaslands TV show launches

2018 : Present day. Gaslands TV 10-year anniversary

### GASLANDS

The year is 2018. The Earth has been under Martian occupation for nearly 20 years, since the Martian Secession left much of Earth destroyed and it's population near-enlaved to the corporate will of the Martians.

Nuclear war destroyed much of the infrastructure of Earth. Mars controls the air with drones, so no one flies without the Martian's permission. The whole Earth is a ghetto, and all the money goes to Mars. Everywhere, people are just about scraping a living. If anywhere starts to get too successful, powerful or rebellious-looking, Mars simply nukes it.

The Internet is gone, but radio and TV continues under the global control of The Network. The Network is a conglomerate of TV networks that, while not owned by Mars, are considered by most to be untrustworthy Martian collaborators. The Network's most popular shows, and their most lucrative exports to Mars, are the 'Gaslands' series of reality TV shows. Starting with the eponymous *Gaslands Death Race* in 2008, the Network has rapidly expanded its line-up of ultra-violent blood sports and gas-guzzling death games on its 'Gaslands TV' channel.

While much of the population dreams of the fame and riches afforded by winning a TV game show, seeing escape

through wealth, an undercurrent of rebelliousness collects in bars and backrooms across the globe. The Pro-Earth Resistance is scattered, weak and poorly organised. They seek to loosen Mars' stranglehold on the Earth and see Earth to take her destiny back in her own hands. They strike out with terrorist action at key Martian facilities, factories, refineries and spaceports, always careful to protect their identities and their command posts.

Mars doesn't have a large military presence on Earth, as most of its control is exerted via airborne robotic drones and long-range missiles from hidden silos across the globe. However, they do have a sprawling industrial complex, which is mostly staffed by collaborators and overseen by senior Martian corporate staff. Some find it hard to understand the mind-set of a man or woman who would betray their planet to work for the Martian corporations, but for many, this is the only way to provide a safe and happy life for their families. For many they simply cannot afford ideals.

## **CURRENCY**

- 100 bottles caps to 1 can of gas.

## **REPLICATION**

- 3D printing got pretty sophisticated before everything got blown up
- An important bargaining chip is always a 'pattern' for a rare replicated object, for example, players might discover a pattern for a cool weapon, or the players might be searching for the pattern for a satellite dish part that their need to complete a transmitter to broadcast their message of hope

# **FACTIONS**

## **Mars Protectorate**

- The Martian war of succession did more than separate the governance of Mars from the major nations of Earth; it was a war that saw the Martians bring a technologically superior fight to home soil
- Mars doesn't rule the Earth, but they control the air and the near orbit
- By enforcing a global no-fly zone, no Earth craft can escape the Earth and threaten Mars
- There are still some things that Mars needs to fetch from Earth and transport to Mars (what are these things?)
- The movement of goods and people to Mars is hugely restricted and controlled by the Martians
- Any one that is on Earth and collaborating with the Martians is viewed with a very great suspicion
- In many cases, Old-Worlders are collaborators for economic reasons: jobs and supplies
- In many regards, Mars considers itself to be in harmonious two-way trade with the Old World. The Martians don't view themselves as tyrannical overlords
- Mars moves supplies and resources from Mars to the Old World to supply it's operations, ensure the entertainment complex keeps functioning, and to employ/bribe honest working people/collaborators to run the key facilities
- Mars maintains a very strong—although mostly automated—military presence on Earth. When you have total air supremacy, you don't need a ground army
- Mars itself does not have a central government as such. It is governed by a board of representatives from the major corporations that operate from Mars.
- As such, decisions on foreign policy are characterised by a cold and calculating commercial logic, enhanced by the fact that the decision-makers are trillions of

miles away and will never see or feel the consequences of their actions.

- Player Contestants might be Earth-based Martian collaborators, taking orders from shadowy corporate overlords
- Martian aeroplanes might transport you to the next game
- Mars controls the air, so folks can't get off the planet and can't wage an effective war against them. There is a global no-fly zone.
- [https://www.wikiwand.com/en/Air\\_supremacy](https://www.wikiwand.com/en/Air_supremacy)
- Mars has global satellites and smart drones that zap anything over 200 feet. Helicopters are okay
- Mars has a ton of drone bombers and nukes that can destroy any facilities that the resistance attempts to foster

## Pro-Earth Alliance

- Unsurprisingly, there is a large Pro-Earth resistance movement on Earth
- In fact there are many resistance movements, and this is part of the problem. Co-ordinating a global resistance movement is tough when the phone lines are dead, the Internet is fragmented, and the enemy controls radio and TV
- No one really knows how many resistance groups there are
- Terrorist attacks against Martian facilities are common
- The Resistance has bird-sized drones that aren't detectable by Martian systems
- The Martians only make a cursory effort to quell resistant groups, choosing instead to carefully monitor the movement of materials and nuking anything that starts to look like a suspect construction project
- Naturally, for this reason, most resistance facilities are underground and great effort must be taken not to draw attention to any movement of people or goods in or out
- The Network takes pains to demonise and spread propaganda about the alleged atrocities and war

crimes committed by the rebellion. They never miss an opportunity to turn an attempted Gaslands TV hijacking into a propaganda exercise

- There is stazi-style spy network of Martian collaborationist informers that attempt to infiltrate resistance groups and uncover the strategic locations
- There is no 'Martian police force' since there isn't any point in targeting or removing individual resistance fighters. There is the whole population of Earth to police and they don't have the resources. Whilst they have better methods to ensure resistance movement never truly threaten them, they are happy to let Old-Worlders waste energy in endless plotting
- Player Contestants may well be Pro-Earth resistance fighters or guerrillas
- Player Contestants might be working to disable a Martian facility on Earth. Perhaps there is a rumour that the game is filmed in the area
- Player Contestants might be attempting to win passage to Mars to cause havoc
- Player Contestants might bring destruction to a resistance base by incautious action, revealing the location and bringing nukes raining down on it
- A Non-player Contestant might turn out to be a resistance fighter, and try to convince the players to further their 'noble' agenda

## The Network

- The TV industry is cocksure, dishonest, rich and slippery
- TV people are widely distrusted due to their links with Mars. Most people pretty much assume that anyone who works for the TV stations is a Martian spy and a traitor to their planet
- In fact, while they permit radio and TV to continue to broadcast, and clamp down swiftly on anything that might stir revolutionary action, Mars doesn't really have much to do with the operation and running of the TV networks. They leave that to the people greedy

enough to do their bidding willingly and at arm's length

- Player Contestants might be TV executives or technicians, either working on the inside, or acting as double agents, or working entirely for their own ends
- Player Contestants might even be non-Contestants, but will almost certainly be immediately drawn into the action and stop being passive observers
- If the Player Contestants work for the Network, they might have access to areas that others don't or have knowledge of how things really work on set

## The Librarians

- When the skies started burning, a spontaneous movement decided that the Internet was the single most important human creation to be saved and maintained
- Groups stormed and fortified data centres around the world. They now keep the lights on, repairing and running wired Internet
- They refer to themselves as The Librarians but everyone else calls them Tech Support
- Mars may or may not have access to the earth's Internet, and there is suspicion
- The Internet 'works' but it's really broken. Basically local networks that don't connect to each other. If you need to move large amounts of data (like that required to replicate things), you have to move it around via physical disks
- The Internet is like the US Postal Service in 1790s. Postmen are smugglers, and there are riches to be made
- Data Centres are quite manual, involving lots of data entry. Kids sometimes run away to become librarian acolytes
- The Librarians are cult-like, and acolytes are zealous about collecting and protecting knowledge for the betterment of mankind
- Player Contestants might be Librarians, on the hunt for new data

- A Non-player Contestant might turn out to be a Librarian, and try to convince the players to further their 'noble' agenda

## Gas

Gasoline is important. People will pay a good price for it. Drilling for oil is a messy business, and most folks are happy to leave it to the experts, as long as it can be had for a fair price. Oil Refineries tend to be run in a fair and business-like manner, as gas is easily transported, and so people can always go elsewhere. Also, in as flammable a business as theirs, it doesn't pay to piss people off.

## Electricity

Electricity is easy to manufacture but difficult to distribute. A local warlord or mafia boss often runs the power stations. Aggressive and extortionate behaviour are to be expected. If you want electricity, you have to pay, and it's a simple flick of a switch to turn you off again, so you'd better pay more. Power stations tend to be military fortresses, and getting in can prove very dangerous.

# LOCATIONS

## Irradiated Wastes Of America

TO DO

Irradiated, monster-filled wasteland and wild frontier

## Dark Lands of Europe

TO DO

Realm of the grey goo, a new dark age, insane and bizarre plastic monsters, unearthly and toxic forests

## China

TO DO

Mostly intact, industrial, prosperous, fortress state with closed borders

## South America

TO DO

Mostly intact, beautiful, unmolested, poor but aggressive police state, hub of global rebellion

## Siberia

TO DO

Frozen, Russian bunkers, weird science, massive and mutated artic beasts

## Australia

TO DO

Wild, anarchic, cut off

## Japan

TO DO

Virus bombs have left quietly abandoned but mostly intact high-tech cities

- Japan was virus bombed during the war
- The virus killed most of the people, but didn't damage the buildings
- Some people were resistant to the virus
- Some people were mutated by the virus
- Tokyo is a hub of people, maybe 20,000
- In Tokyo, the main hub is Shinjuku station, which has been turned into a fortress
- The virus, plus the nanobots, created a horrible race of mutated cyberdemons
- Within Tokyo sprawl, pockets of civilisation, in order to trade, you had to pass through the city wasteland, and so racing started out as getting quickly to the next city
- Outlaws have set up traps. Monsters hide in the shadows
- Routes change in the earthquakes
- Players might be a team of delivery men, getting stuff from one place to another
- Neo-tea clippers, if you can delivery the stuff the fastest, you'll make the money. [Great Tea Race of 1866](#). Or like the origins of [NASCAR](#)
- The virus turned to toxins and hangs above the city. You can't get too high, as the air is corrosive. This means you can't airlift anything in. No airports remain. A bit like the [Berlin Blockage](#)
- Lots of people wear facemasks, because you can't stay outside for long-periods

# BESTIARY

TO DO

# ADVENTURE: MONSTER ISLAND

## Adventure Overview

The Contestants crash-land on a ruined tropical island resort with a camera crew and a time limit. They must search for a way off the islands whilst surviving carefully choreographed attacks by bizarre mutant creatures in cinematic locations, before choosing between escaping on a hidden Martian warship or aiding the Resistance strike a blow against the tyranny of Mars



## Cold Open

You are in a helicopter. Beneath you lies the lushly-jungled twin mountains of *Ilha Besta*, or Monster Island. The helicopter is extremely loud. Looking around you, you see the 13 other Contestants, 3 camera crew, one beautiful and glamorous presenter, and 3 heavily armed members of the security force.



You see the wide high white sweeps of an incredibly luxurious beach resort below you. It appears abandoned.



There is shouting from the front of the chopper. One of the military men holds his hand to his ear and shouts into his microphone. There is an awful sound overhead and the helicopter behinds to pitch violently down.

Before you know what is happening, the chopper has crash-landed.

Bodies are sprawled all over the inside of the chopper. It looks like two of the military men are badly injured. One of the Contestants is dead. The pilot has been flung from the cockpit and lies dead. As you look on in horror, there is a whirring sound and a strip of paper emerges from the dead pilot's mouth like a ticker tape. Ripping it off, you read:

*You have 8 hours to escape the island.*

*Cameras are rolling.*

## Other Contestants & Crew

### TO DO

### Talking Heads

During the opening scenes, ask players to flashback to themselves being interviewed in a 'talking head' format prior to leaving for the game. Give them opportunity to characterise their relationships with other Contestants, fill in their motivations and backstory and build on characterisation ideas.

### Map Of Ilha Besta

The noted locations are summarised below and then some more detail follows. Potential escape options at each location are noted in parenthesis, but you will want to



improvise whether or not these are available, depending on the pace of the action and what will be narratively most exciting and satisfying.



- A. Helicopter crash site
- B. Beach resort (tiny sail boats)
- C. Aviary (ride a giant flying beast?!)
- D. Maintenance yard (build a raft)
- E. Paradise Terminal (build a raft, steal a boat)
- F. Monster laboratory
- G. Satellite Dish (radio for help)
- H. Hidden bunker entrance (Martian warship)
- I. Hidden bunker exit
- J. Hidden TV production facility (service helicopter)
- K. Visitors' Centre

There follows more detailed descriptions of each location.

### Helicopter crash site

The helicopter has crashed in the jungle. Noises surround the Contestants. The helicopter is stuffed with gear: survival packs, knives, guns & ammo, rope, supplies, first aid packs. Feel free to allow the Contestants a rummage and take what seems appropriate and interesting.

The camera crew will follow the Contestants. The security staff won't lead or provide any information.

The players can be given the map above, but without any explanation of what the indicated points are. The players

will be able to see the Satellite Dish and the Aviary from where they stand.

### Beach resort

TO DO

### Aviary

TO DO

The players might attempt (unwisely) to mount and ride the giant flying beasts in the aviary.

### Maintenance yard

TO DO

### Paradise Terminal

A large ferry port.

An abandoned luxury liner lies in port. The Contestants might attempt to get the ferry refuelled and escape on that. There are likely some unpleasant beasts living in the belly of the ship.

There is a large open-plan ferry terminal. In front of it lies a huge car park. When they enter the terminal, they will come under fire from Sgt. Hawes, from his makeshift sandbag fort inside the middle of the terminal.

**Sgt Hawes** is a resistant soldier who is hidden on the island. If the Contestants speak to him, he will offer them a route off the island on his hidden boat, if they help him sabotage the Satellite Dish. He will lead them up the jungle path to the Satellite Dish, likely leading them to the Hidden Bunker Entrance. It's up to the Director whether Sgt. Hawes knows about the hidden Martian base or not. It's up to the Director why Sgt. Hawes needs or wants help from the Contestants.

There are a host of smaller boats sheds and garages, filled with equipment. The players might attempt to build a makeshift boat. This is a complex task.

### Monster laboratory

TO DO

## Satellite Dish

TODO

### Hidden bunker entrance

As the players go up the path through the jungle to the Satellite dish they will stumble across a partly obscured mesh wire fence and a heavy steel door in the side of the mountain. It leads into the Hidden Bunker

### Hidden Bunker

The door opens onto a gantry that stretches away into the blackness. The gantry hangs over a deep ravine, and the space sounds massive as the players move.

The players can move across the gantry towards a central hub. They will likely be attacked by flying beasts (Koala Bats). If a player thinks to drop a flare into the blackness below, they will see a huge Martian warship, and a host of much tinier war-drones.

The central hub is a military-looking spiral staircase. Following the staircase up leads to a command centre, in which the players can attempt to start the power and open the bunker exit, which is a massive sliding bulkhead door in the side of the mountain. This is complex task.

Downwards the staircase leads to the hanger floor, from which the players might attempt to gain entrance to the warship and get it started. This is a complex task.

### Hidden bunker exit

A wide letterbox opening in the side of the mountain, big enough to let the Martian warship out. Likely near undetectable from the outside, and definitely not openable from the outside.

## Hidden TV production facility

TODO

### Visitors' Centre

TODO

## Monsters

TODO

### Giant scorpions

- armour 1
- ambush in the jungle



### Owl Bear

- Boss
- attacks on jungle paths

### Koala Bats

- only one wound
- flying
- found in various dramatic locations.

### Martian Drone

- flying
- found in the hidden bunker, but only once the players turn the power back on