



HELL LEATHER

A TEAM VS TEAM ROLEPLAYING GAME

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WHEEL BLEATHER

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Hell for Leather

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CHAPTER 1

HELL FOR LEATHER

“Desperation tags like tackle, biting down, hauling in. When you’re desperate enough, you’ll do it. You’ll sign them papers. You’ll go on the show. Then afterwards? Afterwards you’ll weep. Oh Jesus, you’ll fucking weep...”

This is it. In a moment, your name will spill on the airwaves like swill on the trough. The folks out there, they’ll swallow you up without chewing. You hear them already, snuffling like piglets, smacking their lips.

‘And here they are. Team. Numer-r-o. Uno!’ A clamour roars beyond the snapping bulbs. ‘Masked for now, but soon will be r-r-revealed!’

This is it. No way out.

‘...grand prize? Twenty. Five. Million dollars! You heard me! Two and five-oh mil-bills! It’s all yours, ladies and...’

Now doors are slamming. First the engine starts, then slow silence numbs the night.

“...Sure, they’re crazy, sure they’re deadbeats, but they’re people. That’s why they watch, you know? Watch them squirm. Watch them wriggle. And eventually... They’ll pay subscriptions. They’ll pay it all. You think it’s a money machine? God damn right! This ain’t about people. Hell no! We want it, we buy it, we trade it away. Gimme gimme gimme. And you know what? It tastes so fucking sweet.”

‘This is it!’ The van stops. Now you’re watching the trails of break lights hook a turn in the road.

This is it. This time tomorrow you’ll probably be dead. Whatever you do, do it fast, do it now and do it right. You’ve only got one chance, so don’t fuck it up.

‘This is it folks! There’s no turning back. Now’s the moment you’ve been waiting for. Make yourself comfortable. It’s going to be a rough ride. On you marks. Get set...’

This is it. Hell for Leather.

WHAT IS HELL FOR LEATHER?

Hell for Leather is an adventure roleplaying game about escape, violence and desperation. You play a team of contestants running across the globe, in a gruesome game-show called 'The Gauntlet'. In this book are rules for creating the contestants of that show and for working out how the story evolves.

If you've never played a roleplaying game before, there's tons of information out there to explain what a roleplaying game is, so I won't bore you with an intricate study. Think of it as playing out the actions of a hero in a movie, except instead of someone telling you what the hero does, you decide. With a group of friends, you'll sit around a table, suggesting ideas, driving the story onward, using the rules presented in this book to help you resolve any disagreements.

NUMBER OF PLAYERS

The rules for running Hell for Leather seem to be geared for four or more players. That's because it's a lot more complicated for me to describe how to run the game with teams. However, Hell for Leather was originally designed as a 2-3 player game, so don't worry, it can be done, and it's really good fun.

Throughout this text you'll see sidebars (titled '**Co-Op Rules**') which advise rule changes for running a game without teams, that is, with two or three players working in co-operation. It's a very co-operative experience, and quite intimate, so try it out and enjoy!

WHAT DO I NEED TO PLAY?

- 2-6 players
- 20x **12mm** six sided dice (The size is kind of **important** and you can pick these kinds of dice up at any good gaming store. To find out if your dice are the correct size, check the diagram below)
- 10x ten sided dice (Size is less important)
- A printout of the Conflict Target (at the back of this book)
- A printout of at least one Contestant Sheet
- A bunch of tokens (marbles, beads, whatever)
- A cup for each team, a pencil and a rubber



I'm a 12mm dice!
Measure *your* dice
against me

SETUP

You're going to create a protagonist in a story about escape, violence and desperation. Before you get stuck in, it is worth noting something. The protagonists of this story are going to be getting into terrible scenarios, where morals will be stretched to the limit. To get the most out of this, you should try to make contestants who *have* a set of morals to stretch. Your divorced mother of three who has to decide whether or not to slash a shop keeper's throat is going to be much more interesting than a serial killer in the same position.

Nevertheless, this is your game, so you do what you want with it. Now, let's get down to business.

CONTESTANT SHEET

You'll need one Contestant Sheet for each team (you'll find this at the back of the book or online at cobwebgames.com). You're going to use this sheet to record your team's details, so grab a pencil and put on your desperate shoes.

TEAMS

There are two teams in every game of Hell for Leather. Your first job as a group is to decide who is on which team, what the teams are called and where the two teams end their journeys. Each team should mark the 'Team' box with the name of their team (for rules purposes we will talk of the teams as 'Team A' and 'Team B'). Position yourselves so the teams are opposite one another around the table.

CO-OP RULES

In games with 2-3 players, all the players' contestants are on the same team, Team A.

EXAMPLE:

Roger, Daniel, Eoin & Jason decide to play Hell for Leather. While Daniel and Roger both end up on Team A, the others make up Team B.

EXAMPLE:

When choosing a team name, try to be gaudy and iconic. The team name is something picked by the Network, the corporation in charge of this murderous game-show. These guys aren't trying to show off. They're trying to score ratings. Examples of BAD Hell for Leather team names are, 'Justifiable Homicide,' 'Pink Ponies,' and, 'Violent Gangers.' These may all be perfect for the weekly pub quiz, but they are not suitable for trashy TV. Examples of GOOD team names are, 'Goliath,' 'Juggernaut,' 'Falcon,' or, 'Phoenix.' Think Gladiator.

GOAL TARGET

Goal Target is the game mechanic that tells you how close you are to finishing the game (more on that later). **Roughly** speaking, the game will take an hour for each rank of Goal Target. As standard, the Goal Target should be set to 3. If you'd prefer a shorter or longer game, adjust the goal accordingly. How long do you want to play for?

EXAMPLE:

So if you intend to run a two hour game, mark down 2 for the Goal Target. If you'd like to run a long term game, knock that up to 6, or even 9.

EXAMPLE:

Roger, Daniel, Eoin & Jason would like to play for three or four hours, so they assign 3 for the Goal Target.

OBJECTIVE

Now, collectively (both teams) decide on an **Objective**, a place your contestants can reach that will signify the finale of the game. Your goal will be to reach this location without getting killed. It's part of the 'win scenario.'

First choose a place. This is where the finale happens, so go for drama. Palaces, skyscrapers and ruins are good. Make suggestions, anything that represents a specific, interesting venue for a violent finale. It is here where your teams will finally clash with the bloodiest of bloody consequences, so make sure it's epic.

Write down this location in the Objective space on the Contestant Sheet.

EXAMPLE:

For the objective, let's say Roger suggests the Royal Palace in Brussels. That's pretty epic, so both teams write, 'Royal Palace, Brussels' in the Objective part of their Contestant Sheet.

SOURCE

Now fill in the **Source**. This is where the story begins for your team, and should be pretty specific, right down to the street and building. Between your teams, you'll need to agree how far away the Sources are situated from the Objective. You want to make sure both team's Sources are roughly equidistant from the Objective.

EXAMPLE:

Team A want their Source to be the Phoenix Park in the north of Dublin city, in the Republic of Ireland. Team B agree, and look on the internet to find a city about the same distance away from the Objective. After a little research, they choose to start in Budapest, Hungary. Dublin and Budapest are about the same distance from Brussels, which make them good Sources.

GOALS

So, you know where you start, and where you finish. Now we need to fill in some more data on the middle bits. Remember above when I mentioned that your Objective is 'part of the win scenario?' It's more than just an asylum, you see, it's a condition too.

EXAMPLE:

Not only should you reach San Francisco Central Bank, but first you've got to get from Berlin to the U.S., kidnap the child of a mafia leader, use the kid to start a gang war, and in the resulting confusion, break into the Central Bank unnoticed.

So how does it work? You've got to come up with a number of tasks, or **Goals**, equal to your Goal Target. So if you have a Goal Target of 3, you need to come up with 3 Goals.

Now hang on a second. You don't get to write your *own* goals. That'd be too easy. No, the other team does that for you, and they work *backwards* from the Objective, starting with the Goal that will get you inside the objective location. In other words, the first Goal they will tell you about is the last Goal you will need to achieve.

Alternating from team to team, each team announces one Goal at a time for the opposite team, until all the Goals have been decided. These Goals are written down in the Goals box of the Contestant Sheet in the order that they will need to be achieved.

Try to keep the Goals broad and abstract, so the other team gets to have fun interpreting what to do.

EXAMPLE:

In our example, the Objective is the Royal Palace, Brussels, and the Goal Target is 3. Team A begins the process, choosing a Goal for Team B. Since you have to work backwards from the Objective, they describe the last task that Team B will need to do first.

Team A: *Okay, so you need to reach the Royal Palace in Brussels, right? So, let's say your last Goal is to use a hostage to negotiate entrance into the palace.*

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(Team B writes 'Use hostage to negotiate entrance,' as their last Goal, which means they fill it in on the last available row in the Goals box on the Contestant Sheet)

Team B: No problem. You, on the other hand, need to assassinate the chief of police!

(Team A write 'Assassinate the chief' as their last Goal)

Team A: Shit! How the hell are we going to do that?

Team B: I dunno. You figure it out!

Team A: Right. Fine. So, on to your penultimate goal. Let's say that before you can use a hostage to get into the Royal Palace, you need to face your darkest fear.

(Team B write 'Face darkest fear' as their penultimate Goal. By this, I mean that they write it above the other Goal.)

Team B: Well, for your penultimate Goal, let's say you've got to steal a jet from Heathrow airport, in London.

(Team A write 'Steal Jet from Heathrow' above the last Goal)

Team A: So, our Goal Target is 3 right?

Team B: Yep.

Team A: So, this is the last Goal we get to assign, and it's the first Goal you will have to achieve. In that case, we think it's appropriate that your first goal be to kidnap the Belgian consulate's twins..

(Team B write 'Kidnap the Belgian consulate's twins' as their first Goal. They write this on their Contestant Sheet in the Goals box, so now the list reads 'Kidnap the Belgian consulate's twins, Face darkest fear, Use hostage to negotiate entrance.')

Team B: Cool. Right, you're last Goal will be to hijack a catamaran to London.

Team A: Ouch.

(Team A write 'Hijack a catamaran to London,' as their first Goal. Now their Goals box reads, 'Hijack a catamaran to London, Steal Jet from Heathrow, Assassinate the chief.' Now that all the Goals have been assigned to both teams, setup continues.)

Assigning Goals in this way gives you great control over the theme of the game. If you want a dark tone, incorporate murder, kidnap, or torture into the Goals. If you want a silly game, go for hijacks and jet thievery. I personally prefer darker games, but to illustrate the range of content, I thought it would be best to use both silly and sombre choices in the above example. If you're looking for more of the latter, add in things like, 'hurt your own family,' 'harm the innocent', 'become the shame of your nation,' or other such broad ranging and morally questionable concepts (for more suggestions, see **Appendix A**).

When play begins, the team are assumed to have been given instructions by the Network and to have agreed between themselves on a strategy to complete these instructions. These Goals represent the components of that strategy. Goals *must* be achieved in the order listed. No ifs, ands, or buts. That's that.

Team setup is complete. It's time to get personal.

CONTESTANT NUMBER X

On the Contestant Sheet there are three Contestant Bios. You'll use these to describe your contestants. Let's get creative.

STATE YOUR NAME FOR THE RECORD

Imagine you're signing up for The Gauntlet, the bloodiest game-show in history. The administration office is a stale prefab on the outskirts of town, stuffy with sickened breath. Coughs tickle the air, echoed by other coughs. It reminds you of the lobby at the methadone clinic. Wading through the throng, you push your way to the front of the queue. A fat, unconcerned blonde taps at the keyboard. 'State your name for the record...'

First you'll need a name for your contestant. Something catchy is nice, like 'Vigo Dante' or 'Dillon Dunne'.

The secretary will also need some information on your background. Something she can put up on your 'bio' if you make it on the show. 'What do you do?' she hesitates, '...Or what did you do?'

Pick a job. Banker, accountant, lumberjack, performance artist, burglar, clerk, pharmacist, etc. Write this name and vocation, followed by the contestant's hometown, in the 'Who?' boxes.

EXAMPLE:

Daniel would like to play the role of a administrative clerk for his first game of Hell for Leather, so he decides to make 'Dillon Dunne', the admin bully. Daniel decides he'll be from Dublin city. He writes 'Dillon Dunne - Administration, Dublin' in the Who? boxes.

MORALS?

I strongly advise going down the route of the 'morally sound.' If you create a mental case, there'll be no moral tension later on. Trust me. I'm totally right on this (?).

EXAMPLE:

Other examples include, 'Vigo Dante - Performance Artist, Los Angeles', 'Rikard Rasmussen - Bodybuilder, Stockholm', 'Elsa Evans - Sex Journalist, Chicago', 'John Jackson - Retired Cop, Birmingham.'

HOBBIES

'Hobbies and interests?' asks the secretary, glancing up from the keyboard, 'keep it brief. They don't have much room on screen, if you get my meaning.'

Now choose two hobbies. Legal, illegal, clean or filthy, choose anything you can describe in a couple of words. The Network prefer the normal stuff. They don't want contestants with military training, for obvious reasons.

EXAMPLE:

Daniel thinks it would be nice if Dillon Dunne was remotely connected to crime, maybe as a recreational drug user, or small time supplier. He writes down 'Recreational Drugs' as his first hobby. Also, Daniel thinks of Dillon Dunne as a bit of a middle class gangster, so he writes down 'Hip Hop' as his second hobby.

At certain points in the game, Hobbies will be used by the Network to depict your character, and will also be useful for the narration of flashbacks when your contestant suffers a major trauma. We'll get onto all that in due time.

WHY?

'Now then sweetie. What are you here for?' she asks, 'Come on now. Everyone's here for something. Who is it? Wife? Sick mother? You've gotta tell me. The Network, they don't pick dead-ends... Still don't get it? Here,' she says, passing you a leaflet. In big letters it asks, 'Why pick me?' with the subtext, 'The Gauntlet's guide to domestic trouble.'

Pick your **Why?** This is the person or circumstance that got you into the game-show. If your contestant fails to win the competition, the Why? will either be destroyed or neglected. Apart from staying alive, this will be the primary motivational force for your contestant during the game. This absolutely **MUST** be an emotional motivation, and must be a motivation you would die for, and more importantly, kill for. Although most of the time the Why? is used to colour the contestant's background, there are occasions when it is explicitly brought into play during times of trauma. If you don't make a strong enough Why? for your contestant, you'll lose empathy for your character very quickly. Try for something personal. If you start going down the 'I'm doing it for the money,' route, change it to, 'if I don't get the money they're going to kill my daughter.' Max it up!

EXAMPLE:

Daniel decides that Dillon Dunne's Why? will be his imprisoned 'Brother in Belmarsh', who will be executed unless Dillon wins. Okay, so there's no capital punishment in the UK... But there isn't a messed up game-show of death and murder either. You've got some licence to shape the world a bit. Use it.

EXAMPLE:

The following are some examples of BAD Why?s. Some of them sound great, but the gritty motivation of life and death is missing: 'Wife will leave me if I don't get famous,' 'I want to make a fortune!' 'I want to impress a girl.' They're not bad, but they're a bit silly. For now, cut the silliness. We want contestants who have already been pushed to the wire.

EXAMPLE:

The following are some examples of GOOD Why?s. 'Brother is a hostage of the Network, who are offering me a double-or-nothing deal if I enter the competition,' 'I'm a disgraced cop about to go to into a murder trial that I'm going to lose. Network have offered me a way out,' 'They've got my wife in a refugee camp and they promised they'd get her out if I did what they told me.'

DRIVE

Drive is your vigour, pep, motivation and spirit. It's what keeps you going when all is lost. Everyone starts with a Drive of 1. When the shit goes fan-ward, your Drive suffers. Take care out there.

INSTINCTS

The Gauntlet is a game-show of desperation and decline. The producers want good people to go bad. They want you to break. They want the savage. When they choose who gets to play, they're not thinking of puppy dogs and balloons. They want knives, bile and vomit. In other words, though you may think you're a nice person, you haven't been approved for the Gauntlet on account of your loveable dimples. The Instincts below signify your darker side and tell us how you deal with stress.

Each contestant has an **Instinct**, chosen from **Coward**, **Traitor** or **Wretch** (below). Your contestant's Instinct will colour how the story unfolds, so choose something appropriate. Instincts will be discussed in more detail later, in **Risks** (p.21).

COWARD

...signifies your selfish anxiety. If you pick Coward as your Instinct, you are often gutless, timid and frightened.

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TRAITOR

... signifies your selfish dishonesty. If you pick Traitor as your Instinct, you are often treacherous, underhanded and unfaithful.

WRETCH

... signifies your selfish malice. If you pick Wretch as your Instinct, you are often cruel, greedy and jealous.

EXAMPLE:

Daniel imagines Dillon Dunne to be mean and full of pent up hate, so he chooses Wretch as his Instinct.

SETUP SUMMARY

- Divide players into two teams and sit opposite one another
- Both teams decide on the **Goal Target** and the **Objective**
- Teams choose their **Sources**, each equidistant from the Objective
- Teams assign each other **Goals** in reverse order, one at a time, alternating from one to another, until each team has a number of Goals equal to the Goal Target.
- Each player fills in a name, vocation and hometown in the **Who?** box of their Contestant Bio
- Each player fills in two **Hobbies** and a **Why?** in their Contestant Bio
- Each player chooses an **Instinct** for their contestant, from either Coward, Traitor or Wretch

CHAPTER 2

HOW TO PLAY 1: CONFLICT TARGET

We're going to go through the game rules in steps, so nobody gets confused. In this stage, How to Play 1, we're going to leave out some of the rules. When you're comfortable running these rules, read the next section, How to Play 2.

BEGINNING PLAY

The story begins when your team tear off their hoods and watch the drop-off van speed away. You're all wearing fashionable black clothes, and each of you has a bag of goodies over your shoulder. Inside, you find a dossier, a wad of cash (\$10,000 in local currency), some medical doo-dahs, a bottle of 'Eve-Ade' from The Gauntlet's official isotonic sponsor, a small knife and a flighty note with the following text:

"Congratulations and Welcome to the Gauntlet! Inside your pack you'll find details on your target Objective. At this moment, you are the most desirable men and women on the globe. Think about it. The world is your audience! This is your time to shine! Good luck. It's time... To Run the Gauntlet!"

Players should group themselves into teams around the table, so that the members of Team A are sitting beside each other and facing the members of Team B. Once everyone is comfortable, play begins. One member of Team A is elected to start, and is called the **Narrator**. From now on, the members of the opposing team will collectively be referred to as the **Adversary**. Members of the team 'in play', or Team A at the beginning of the game, will be called the **Active Team**.

ACTIVE TEAM

At the beginning of the game, Team A take on the role of the Active Team, and one player is nominated the Narrator. The Active Team are **encouraged** to play the roles of their contestants by speaking as their contestants, but they are not allowed to announce *actions*. The only person on the Active Team who is allowed to describe his *actions* is the Narrator. **To signify who the Narrator is, place a small bowl or cup**

CO-OP RULES

With only one team (there's always only one team in the Co-Op rules), your team is *always* the Active Team. That means everyone can always speak in-character. Sweet!

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in front of him. We'll call this the Narrator Cup. You will need two Narrator Cups, one for each team.

EXAMPLE:

Daniel and Roger are on Team A, so they are the Active Team. Daniel is elected to go first, so he is the Narrator. Roger and Daniel may speak to one another 'in-character' (playing the roles of their contestants), but only Daniel may describe his physical actions, such as cracking someone's teeth off the curb or kicking in a car window.

ADVERSARY

At the beginning of the game, Team A take on the role of the Active Team, and Team B take the role of the **Adversary**, but this role often shifts from team to team. How that occurs will be described in more detail later on.

TURN ORDER

Turn order goes like this:

1. Phase 1: Active Team **Sets the Threat**
2. Phase 2: A **Solution** is determined, in which both teams must **Play Characters**, the Active Team must **Narrate**, and the Adversary must **Call the Conflict**
3. Phase 3: **Consequences**

PHASE 1: SET THE THREAT

Ok, so you're a part of the team playing the **Active Team** and it's your turn to Set the Threat. Don't worry. Between yourselves, quickly describe the following:

- The location (an old lighthouse, a busy mall, a fairground)
- One background activity (a dog barking, a car driving in the distance, a bird taking flight)
- One threat (a police siren, a stranger peeking from behind a net curtain with a phone in her hand, heavy footfalls on the stairwell, a crowd of thugs crossing the street, red and blue lights flashing through the windows)

CO-OP RULES

Because there is only one team in the Co-Op rules, there is no 'other team' to act as the Adversary. No big deal. Instead, everyone who is *not* the Narrator is the Adversary. So, if Susan, Alex and Joe are playing a game of Hell for Leather and Susan is the Narrator, Alex and Joe would act as the Adversary until the Narrator shifted to another player.

That's enough to get things moving. The description should last just a few sentences. If you're taking too long, the Adversary will get bored. This is not a game of flowery descriptions. Hit it hard and fast.

If this is the **first scene**, you'll need to set the scene at the Source as written on your Contestant Sheet. If this is not the first scene, you are following from where the last scene left off. However, it's **not** necessary to continue *directly* from that scene, if you think it would be more interesting to set a threat sometime *further in the future*. As long as the Adversary approve, anything goes. If you're the Adversary, try to keep an open mind about skipping ahead in time and distance. As long as the scene is fun, that's what counts.

EXAMPLE:

Daniel and Roger are on Team A. Between them, their job is to set up the first scene, involving their Source. Roger describes 'It's night time in the Phoenix park. Traffic is far away,' and Daniel adds, 'There's some moaning coming from the bushes' Now the scene is set up, move to Phase 2.

EXAMPLE:

As another example, let's say that in their last scene, Alex and Bob just escaped through the window of a burning car. Alex and Bob could now set the scene outside the car, if they wanted. Instead, this is what happens:

Alex: *So, we just got out of the car last scene, right?*

Bob: *Yeah.*

Alex: *Okay, Bob, let's say it's much later that evening and we're driving a hijacked bus down the interstate.*

Bob: *Cool.*

Alex: *Bob, you're looking out the back window. Occasional headlamps twinkle in the driving rain...*

In this example, if the other team, the 'Adversary' didn't like the idea of skipping ahead in time, they could have asked the Active Team, to start from where the last scene ended.

PHASE 2: SOLUTION

PLAY CHARACTERS - ACTIVE TEAM

As soon as the Active Team finishes Phase 1, everyone on the Active Team should talk in-character, that is, as their character would talk. Imagine what your contestant would say, and say it.

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In fact, there should be no out-of-character talk between the Active Team **at all**, and no one should be describing any action except the Narrator (see Narration, below). If you're not the Narrator this turn, this is your chance to show off your character's personality, fears and desires, but *only* through dialogue. Now get into character, goddamit!

PLAY CHARACTERS - ADVERSARY

If the Active Team set a scene where there are other people apart from the players' contestants present (shop keepers, bank tellers, policemen, etc.) someone from the Adversary is going to have to play their role. If you're the Active Team, try to set this kind of situation up as much as you can in the Set the Threat phase, as it gives the Adversary some characters to have fun with, and also opens up opportunities for the Narrator to commit Felonies (we'll get to that in How to Play 2).

As soon as a minor contestant enters the scene, the Adversary takes control of their actions. Do not try to *force* a conflict using the minor contestant, and always describe the actions as potentials, not certainties.

EXAMPLE:

Continuing the example above where Daniel and Roger were on Team A, and Daniel was the Narrator, let's say that Daniel describes an old man rolling out from the bushes. it would be appropriate for the Adversary to take control of the old man as soon as he enters the scene. There would be lots of, 'you! you! I-I-I promise I won't tell! P-please don't kill m-' and so on.

However, it would not be okay for the old man to get up and start a fight, or get up and run away unchecked. Always say things as potentials. In other words, the character tries to do X, or 'the old man tries to get up.'

Playing minor contestants can be fun. Try to fill them with motive and credibility. To minor contestants, the contestants are like massive, lolling grenades, covered in shiny diamonds. Though they are awed, their chief objective is to get the fuck away. As soon as they can, they're going to call the Network to win cash bucks.

Nevertheless, this game is a story about the contestants, not the nobodies. Try to make sure the Narrator is in the limelight at all times.

NARRATION

From the moment the Active Team Sets the Threat (above), it is up to the Narrator to orchestrate the action, **always driving toward your next Goal** (see p.5). Assuming you are the Narrator, you may take suggestions from your allies on the Active Team, but note that while the other players may speak in-character, they cannot take any *actions*. That's your job.

Now state your intentions. Try to keep your descriptions to about 15 seconds or less, unless you're talking 'in-character'. You're basically telling the Adversary how you're progressing towards your next Goal (see p.5). It may not work out quite like that in the end, but we'll get to that later. For now, just assume you are successful, and try to keep your descriptions brief. We haven't got all night.

EXAMPLE:

Let's say you set the scene, 'It's night time in the Phoenix park. Traffic is far away. Lights flash at the gates of the park, and you hear the throaty barks of bloodhounds on the loose.' Continuing from above, Daniel is the Narrator and Roger is on the same team. If you're the Narrator, it's your turn to continue narration.

Daniel: (As Dillon) 'We need to get out of here fast.'

Roger: (As Rikard) 'Fucking right we do. Head for the port?'

Daniel: 'Sure. First, we'll need some wheels. Hang on.' *There's a wet groaning noise coming from the bushes. I crack my knuckles and roll my shoulders as I stride over with heavy steps. There is a cry as an old man rolls out onto the grass fumbling at his trousers. Etc.*

It is worth noting the role of the Narrator as a contributor to the story. The Narrator can describe *anything* he likes, within the confines of the mood and tone of the game (see below). In other words, the Narrator can describe his contestant's actions, but it doesn't stop there. He could narrate new people into the scene, new conflicts, new surprises. Once the Phase 1 is over, it is up to the Narrator to continue the story, and he has a lot of power. If you are the Narrator, check the sidebars for a few things to think about...

NARRATION ADVICE

WHAT CAN MY CONTESTANT DO?

Your contestant is not a superhero. Nevertheless, he can do some pretty cool stuff. Before play gets too heavily underway, it's a good idea to set the tone of the action. By default, think of Jason Bourne in the Bourne Ultimatum or Daniel Craig's Bond. You can do what stuntmen do, but you don't have super powers. If you start taking the piss, the Adversary have the right to veto your action (see below).

WHAT SHOULD MY CONTESTANT DO?

Hell for Leather is a game of grit and blood. The rules try to gear toward nasty situations, but essentially the story is going to be told by you, the players. As an exercise, try to be the first one to appal the other players. It's really good fun. See if you can do it.

Once you've set the scene in phase 1, try and think of a way to add some darkness. Narrate it and see how the group reacts. If you can't get to the dark stuff this scene, try it out next time. Keep digging into the darkness.

(Continued...)

HOW LONG SHOULD NARRATION TAKE?

Not long. If you take 10 minutes to narrate a scene, and there's six people playing, you're only going to get one turn per hour. Yawn. This game is called Hell for Leather. Speed. Violence. Pace. If I wanted 10 minute orations, I would have called it Stroke Your Ego. Now stop fucking talking and let's see some violence.

CALL FOR CONFLICT

This one's for the **Adversary**.

While the Narrator narrates, listen carefully for any *actions* the player describes. You're looking for explicit actions. As soon as you hear the Narrator describe something of interesting and dubious outcome, shout 'conflict!' It's tempting to call for conflicts willy-nilly. Don't. Only do it when it might be interesting if things fucked up. In other words, when he starts telling you he's doing something that might be fun to resolve more slowly, it's time to call for a conflict.

If nothing's coming at you, or there's too much fluffing about (more than a minute without any explicit action), that's not your fault and you're entitled to put pressure on the Narrator. Tell him, 'Hey, where's the conflict?' That should be enough to get things moving. If not, call 'stop,' and narrate your own conflict. You've given them enough time, now get the game moving again!

NARRATION ADVICE

(Continued...)

EXAMPLE:

If you've got to run through a shop to escape the cops, why not burst into a sex dungeon en route, or escape by shoving a shard of glass under the cop's helmet? Instead of 'punching the guy and running away,' why don't you 'stamp the guy's knee so hard it snaps like wood, and dart out the back as he sobs and vomits in agony?' Whatever you were trying to do, dial it up a notch. You have the power to make this gritty. Only you.

SHOULD I DESCRIBE THE ACTIONS OF OTHER CONTESTANTS?

No. While you're the Narrator, this scene is about *your* contestant. If you do have to talk about what the other contestants are doing, keep it trivial. It's okay to narrate other contestants being tumbled inside a toppling helicopter, but it's a different thing to describe how they react to a murder scene. My advice, stay away. It's a minefield.

TICK-TOCK

If you're having trouble keeping the game moving, get yourself a 3-minute egg timer. Once that timer runs out, you lose your chance to act.

EXAMPLE:

In the following narration, where would you call for a conflict?

Narrator: *There's a wet groaning noise coming from the bushes. I crack my knuckles and roll my shoulders as I stride over with heavy steps. There is a cry as an old man rolls out onto the grass fumbling at his trousers. I notice some keys dangling out of his pockets. As he drags himself across the mud I lift my leg high and burst his nose with the heel of my boot. I grab the key and use the remote alarm to locate his hummer in a nearby car-park.*

Answer: *The correct time to call for a conflict is when the Narrator describes himself cracking the old man's nose. Some gamers would prefer to call for a conflict to determine if there are indeed keys in the trouser pocket. That's not interesting to resolve slowly. Other gamers would assume that a brutish contestant would have no problem defeating the old man, and wouldn't call for a conflict for it. People versus people confrontations are always interesting to resolve, as you never know what the consequences may be. Always call for a conflict when a Narrator confronts a person.*

VETO

If the Narrator presents an action that is outside of the mood, tone or credibility of the game, the Adversary may veto the action. The Adversary should immediately suggest an alternate course of action that would be an acceptable alternative. Be careful of abusing this rule. Next turn, that guy is going to be the Adversary for you.

IN FIGHTING?

There are no such thing as intra-team conflicts. Sure, people may argue, push and shove, but there is no in-game mechanic to resolve it. Only call a conflict when the Narrator challenges the environment or a person outside the team.

EXAMPLE:

Sebastian is new to Hell for Leather...

Sebastian: *Right, I see the cops running down the street toward me, so I run along the walls and scissors kick them like a tornado.*

Charlie: *Sorry Sebastian. You can't do that sort of stuff in Hell for Leather. Let's call a time out. Sebastian, I'll just go through some of the limitations with you, okay? First off, this is not a superhero game, and it's not the Matrix. Your contestant is pretty much a normal guy. A very desperate, normal guy. Also, Hell for Leather is grim game of violence. It would spoil the mood if any of the contestants could take down a bunch of armed cops with one kick. Do you get me?*

Sebastian: *Sure. Sorry.*

Charlie: No problem. I should of made it more clear. Now, if you want, we could say that you kick off the wall, avoiding the gunfire, and then tumble into one of the cops. It's still pushing it a bit far, but it's a healthy compromise. Is that okay?

Sebastian: Then I'll be surrounded by shit loads of armed cops, right?

Charlie: Yeah.

Sebastian: Screw that. I get in the car and pull a donut, screeching off down the highway.

Charlie: That's more like it. Conflict!

Once you've called for a conflict, you'll need to resolve it using the Conflict Target (below).

PHASE 3: CONSEQUENCES

THE CONFLICT TARGET

All conflicts are resolved using the **Conflict Target**. Roll up your sleeves, spit on your palms, and do whatever it is that winds up your juju. It's time to play some bowls.

A GAME OF SKILL

Because Hell for Leather is a game of skill as well as a game of imagination, clumsy players may be naturally disadvantaged. You know what? **Tough shit**. As long as the clumsy guys are on opposing teams, and they're having fun, who cares? Anyway, fucking things up is way more fun than smooth sailing. If you're a clumsy bastard, I *want* you on my team.

The best way to encourage equality is to balance the teams. If you feel there are big differences in skill, get everyone to do the **Exams** in **Appendix B**. Go and take a look now if you're curious.

There is a circular target which is called the Conflict Target (you can photocopy one from the back of this book, or download a separate version online). You'll need to put this in the middle of the playing table on a solid surface. Place a six sided die in the centre of the Conflict Target, making sure that the number 3 is showing on the upper face (this is important later, when using the stack to determine results of a Curse, see P.26). Now stack one more six sided die on top of the first, so that you've got a stack of two dice. From now on, this stack of dice will be referred to as the **Heat**. As a player, when faced with a conflict, your objective is to roll ten sided dice inside the Conflict Target without knocking over the Heat.

Rolling one ten sided die (d10) at a time you are trying to get the die inside the target so it *does not touch* the boundary of the target. You must roll the number of

dice as indicated by your Drive, which always starts at 1.

ROLL RESULTS

The results change depending on where the d10 lands in relation to the Conflict Target.

- Curse – The d10 lands outside the Conflict Target, or *touches* the solid boundary
- Pass – The d10 lands inside the Conflict Target, *not touching* the solid boundary, and it shows a 6-0
- Merit – The d10 lands inside the Conflict Target, *not touching* the solid boundary, and it shows a 1-5
- Boon – Two dice score Merits

ROLLING PROPERLY

Hold the die by the pointy bits, between your thumb and forefinger. One part of your hand must be resting against the table. No part of your body may cross the dashed edge during any part of the throw.

Only the best result is counted and the **results are counted after the last die has been thrown** (so it is possible that a die could be knocked by another die to change the results of the first).

EXAMPLE:

In the roll above, let's say Daniel rolls the first die and it lands inside the Conflict Target, not touching the boundary, showing an 8. That's a Pass. Not bad. For the purposes of this example, let's say Daniel can throw a second d10. This time it lands inside the Conflict Target, without touching the boundary, and shows a 3, a Merit. Since only the best result is used, Dillon Dunne completes the task with a Merit.

EXAMPLE:

If Daniel's last die had not only landed as a 3 inside the Conflict Target, but had also knocked the Pass die over so it showed a 4 instead of an 8, the Pass die would now be a Merit. Since the results are counted after the last die has been thrown, there would now be two Merits, which equates to a Boon.

CONFLICT NARRATION

In this chapter, 'How to Play 1', there are only two possible results from a conflict, Pass & Merit (see following page). If you roll a Curse, treat it as a Pass. If you roll a Boon, treat it as a Merit. The rest will be explained in 'How to Play 2'.

PASS

When you score a Pass, narration is handed over to the Adversary. Now the Adversary must describe the outcome. Whatever the Narrator described in the Solution part of Phase 2 works. Sort of. He has accomplished his intention, but.... uh... there's a problem. It's not life threatening, but it's going to make things awkward pretty soon. The Adversary is encouraged to be creative, but not to punish the Narrator with a direct confrontation. Think of it as a complication. After the consequences of the conflict have been described, the role of Narrator is now passed clockwise to the next player on the Active Team and the **Active Team and Adversary roles are switched**. It's time for the other team to take the driving seat.

EXAMPLE:

In the above example, lets say Daniel rolled a Pass with his first and second die. The total result would be a Pass, so narration of the result of the conflict is handled by the Adversary. Eoin and Jason, the Adversary team, have to describe the success of the conflict, but with a complication.

Eoin: *So, you bash in the old man's face and he slumps into the mud. You're picking the keys out of his pocket...*

Jason: *(Interrupting)I know, what if there's a grunt from the bushes as a huge, naked man starts getting to his feet?*

Eoin: *Cool! And that ends that scene. Over to us?*

Now the Adversary role is switched so that Team B become the Active Team.

CO-OP RULES

As there is only one team in a co-op game, the team role cannot switch. So, whenever the rules describe a team role switch, just switch the Narrator player in the co-op game.

MERIT

If you score a Merit, it's smooth sailing. You've done what you said you'd do and nothing bad has come of it. Narrate the consequences of the conflict as you please. This is your glory time. Relish in it. Pat yourself on the back, even. You deserve it.

However, once you finish describing the consequence of the conflict, be very careful not to move on to another scene. It's easy to get carried away. Just describe the effect of your actions and leave it at that. After the consequences of the conflict have been described, the role of Narrator is now passed clockwise to the next player on the Active Team and the **Active Team and Adversary roles are switched**.

EXAMPLE:

Let's skip ahead from the last example. Roger's contestant, Rikard Rasmussen, and Daniel's contestant, Dillon Dunne, are driving off a large ferry at Hollyhead port. The Adversary describes a snaking column of break lights twinkling like fairy lights for miles and miles. Police patrol the traffic jam, shining torches through the windows. This time, Roger is the Narrator. He narrates Rikard leaning out of the car to cut the cop's windpipe. Conflict. Roger rolls a Merit. He gets to narrate success.

***Roger:** Before the cop has a chance to reach for his radio, Rikard hacks him in the throat with business end of his pocket knife. There is a gargled scream as he is pulled through the window and into the back seat, where Rikard keeps hacking at his face and chest until the body lies still.*

That's enough. Colour the narration how you like, but don't add any new scenes. That's the job for the next player.

RISKS

If you are unhappy with the result of your roll, you may take a **Risk**. Immediately, **add one die to the Heat** (yes, actually add another six sided die on top of the stack of dice) and **roll an additional d10**. Only one Risk may be taken per conflict.

Dice earned from a Risk are **never** thrown with the Off-Hand (see p.34).

EXAMPLE:

Daniel's contestant, Dillon Dunne, is trying to break open an old man's nose with the heel of his boot. Daniel needs to roll a conflict to decide if Dillon Dunne is successful, and his Drive is 1. Daniel rolls one d10, but it lands on the boundary of the target area. Unhappy with this result, he decides to take a Risk. Now Daniel adds one die to the Heat, raising it to 3, and rolls an additional d10.

After a Risk, the **Adversary always narrates** the results of the conflict. During this narration, the Adversary *must* alter the terms of the conflict in order to incorporate your contestant's Instinct.

EXAMPLE:

Roger is the Narrator, playing his character, Rikard Rasmussen, whose Instinct is Traitor. During narration, Roger describes Rikard persuading a thug to escort him through the ganglands. The Adversary calls a conflict, and during the resolution Roger takes a Risk, scoring a Merit. Even though Roger rolled a Merit, the narration of the consequence is still passed over to the Adversary. Now the Adversary must alter the terms of the conflict in order to incorporate Rikard's Instinct into the narrative. (Continued...)

Hell for Leather

Adversary: *The thug tells Rikard to fuck off. Rikard looks over his shoulder at Elsa Evans (the other contestant on Rikard's team) and back at the thug. 'Hey, I'll throw in the girl,' he offers, 'as long as I get a go on her when you're done.' The thug looks disgusted, but after a moment nods in agreement and leads you into the ghetto.*

The Adversary has full licence to describe the actions of your contestant, as long as the actions serve the Instinct. Interpret the Instincts as you see fit, but for some ideas, see the following.

RISKING COWARD

The Adversary should portray the contestant as weak, scared and insecure. Try to slant the narrative with cowardice. Sometimes this can be hard to interpret, especially when the conflict was intentionally pro-active. For these kinds of conflict, see the guides below. For conflicts where the contestant was trying to succeed with...

- ...action, the contestant now succeeds through retreat
- ...intimidation, the contestant now succeeds through deference and sycophancy
- ...strategy, the contestant now succeeds through desperation
- ...charm or manipulation, the contestant now succeeds through deference and cowering

RISKING TRAITOR

The Adversary should portray the contestant as deceitful, sleazy and immoral. Again, there are times when this will be hard to interpret. As a default, the contestant should sacrifice another for his own gain. For more specific examples, when the contestant was trying to succeed with...

- ...action or strategy, the contestant intentionally hampers an ally in order to get the advantage
- ...charm, manipulation or intimidation, the contestant beguiles the target of the intimidation by betraying an ally

RISKING WRETCH

The Adversary should portray the contestant as lecherous, sadistic and jealous. This one is probably the easiest to interpret. Whatever the contestant intended, something wicked is added to the pot. Try to narrate the contestant's enjoyment of violation, whether it be implicitly or explicitly sexual, or whether it be a bullying or domination of the weak, especially driven by jealousy.

SELECTING A NARRATOR

Eventually, everyone will take a turns as the Narrator, going clockwise around the team. To signify this, when your team switches team roles, pass the Narrator Bowl onto the next clockwise player on your team, so that next time the team roles switch back, you know who's in charge of narration.

EXAMPLE:

When Eoin and Jason are playing as the Active Team, Eoin's contestant, Elsa Evans, messes up her attempt to Lure a businessman down an alley (Eoin rolls a Pass). The Adversary describes how the businessman squints into the darkness, calls out and steps forward. Before he reaches her, Elsa hears a grunt. The businessman is falling to his face. Now three big men slink out of the shadows with big smiles and big expectations.

At this junction, the teams switch roles. The Active Team, Eoin and Jason, become the Adversary, and vice versa. Eoin passes the Narrator Cup to Jason, so that next time the team roles switch back, Jason will be the Narrator.

SKILL DECLARATION

When a player declares a specific, unusual skill for his contestant, he must roll a conflict. For the purposes of this rule, skills represent long term training in a field of expertise, like medicine, helicopter piloting, nuclear engineering, etc. If a person needs to enter a specific career, after completing several years on a specific course, to be recognised as a user of the skill, that's a **Skill Declaration**.

Skill Declarations should only be rolled when the contestant tries to use the skill, not when the contestant talks about using it. Skill Declarations work exactly the same as normal conflicts with the following additional rules.

No Risks may be taken during a Skill Declaration. If the result is a Merit or a Boon, the contestant knows the skill. You should write it down on your Contestant Bio in case you forget. No more rolls are required to decide if the contestant can or cannot do the thing. If the result is a Pass, your contestant knows enough about the skill for now. To use the skill again, another roll must be made. If the result is a Curse, your contestant does not know the skill. Furthermore, you may not roll any more Skill Declarations this session. That is, if you want to make another Skill Declaration, you'll have to wait until the next time you play.

EXAMPLE:

Eoin is playing as Elsa Evans. During the game, Elsa jumps into the cockpit of a Boeing 747, announcing, 'It's been a few years since flight

school.' Eoin must now roll a conflict to see if this is true. Eoin rolls a Pass, which means Elsa manages to fly the plane today, but maybe there'll be problems in the future. Eoin cannot take a Risk. Using Skill Declaration, Eoin could declare a knowledge of medicine, new languages, etc. But as soon as he rolls a Curse, he may not make anymore Skill Declarations for Elsa Evans until the next time he plays a session of Hell for Leather.

THE HEAT

Don't worry about the Heat stack for now. We'll get to that later. If you're comfortable with the rules so far, why not run a few turns, and see how things go? Once everyone is up to speed, move on to **How to Play 2**.

CONFLICT TARGET SUMMARY

- One team is elected the **Active Team**, and they may talk in-character but their contestants may not perform actions
- One player from the Active Team is elected the **Narrator** and is given the Narrator Cup
- **Narrator may perform actions**
- Opposite team is called the **Adversary**
- Phase 1 - **Set the Threat**: Active Team sets the threat
- Phase 2 - **Solution**: Active Team & Adversary play the roles of contestants/ minor characters, while Narrator narrates the action
- Phase 2 (continued): Adversary **calls a conflict** when the results of the narration might be interesting to resolve more slowly
- Phase 3 - **Consequences**:
- *When rolling a conflict...*
- ...if the d10 lands outside the Conflict Target, or *touches* the solid boundary, the result is a **Curse**
- ...if the d10 lands inside the Conflict Target, *not touching* the solid boundary, and it shows a 6-0, the result is a **Pass**
- ...if the d10 lands inside the Conflict Target, *not touching* the solid boundary, and it shows a 1-5, the result is a **Merit**
- ...if two dice score Merits, the result is a **Boon**
- Only the best result is counted and the results are counted after the last die has been thrown
- **Boon / Curse**: See How to Play 2
- **Merit**: Narrator narrates consequences as success, Narrator Cup passes clockwise, team roles switch
- **Pass**: Adversary narrates success, including a complication, Narrator Cup passes clockwise, team roles switch
- Narrator may take a **Risk** (for an extra d10) by adding 1d6 to the Heat. Only one Risk may be taken per conflict. The **Adversary always narrates** the results of a Risked conflict.
- A Risk cannot be taken during a **Skill Declaration**

CHAPTER 3

HOW TO PLAY 2: HEAT

Now you've got the basics, we're going to turn things up a notch. First off we'll explain Curses and Boons. After that, we'll delve into more detail on the Heat, and we'll conclude with some horrible stuff about Felonies.

CURSES & BOONS

Before we get too far ahead of ourselves, it's worth coming back to Curses and Boons. As a reminder, a Curse occurs when the d10 lands outside the Conflict Target, or *touches* the solid boundary, while a Boon occurs when two dice score Merits after the roll is complete. In both cases, as per the Conflict Target rules, **only the best result is counted** and the **results are counted after the last die has been thrown** (so it is possible that a die could be knocked by another die to change the results of the first).

BOON

First the good news. When you score a Boon, you've hit gold. **Reduce the height of the Heat by 1 die** (minimum of 2). Somehow, you've lost the Network. For now. Dial-up the glory to max and narrate the results. If you've been struggling to get through airport security, a Boon means you're airborne. If you've been ducking through streets to avoid the Hunters, you've lost them in a busy market. If you've been jumping across rooftops under helicopter gunfire, now you're in the helicopter, flying toward Berlin. Whatever it is, you get a break. Furthermore, you must now narrate a flashback for your character. This should be a short scene involving your *Why?* *and* one of your hobbies. Narrate a positive moment in your life, when things were good. But don't take too long about it.

When you've finished narrating, the **team roles switch**.

CURSE

Using the number showing on the die, **check the Curse chart** to determine the results (below). If you have committed any Felonies (see p.31), add your Felony rank to the result for the purposes of determining the effect. **In the case that there is more than one die resulting in a Curse, use the lowest showing number to determine the Curse result.**

EXAMPLE:

Jason's contestant, John Jackson, is trying to lock a man in a bathroom cubicle. He's putting up a fight, so Jason rolls a conflict. The first die falls short of the Conflict Target and scores a 4. Jason decides to take a Risk, adding a die to the stack. Jason gets a second d10 to throw. The second die lands on the border of the Conflict Target and scores a 9. As neither of the dice are inside the boundary, both results are Curses. Jason uses the lowest showing number to determine the Curse result (in this case, the 4). If John Jackson had committed a Felony, Jason would have to add his Felony rank to the Curse result.

HEAT CURSE

Up until now, there has been no consequence for knocking over the Heat. Things are about to change. The Heat represents how close the Hunters are. When you fuck up, they catch up. From now on, whether or not you have more dice available to throw, as soon as the Heat (the stack of dice in the Conflict Target) falls the result is to be applied immediately. **Using the total showing on the fallen Heat dice**, plus your Felony rank (see p.31), check the **Curse chart** to determine the results (above). If only some of the Heat falls over, it's still a Curse, and each die remaining in the Heat counts as a 3 for determining the Curse result.

EXAMPLE:

Eoin's contestant, Elsa Evans, is in a dark alley with three lecherous brutes. Elsa tries to climb a fire escape to get away, but the men are grabbing at her ankles. It's time for a conflict.

Heat is 3 dice high. Eoin rolls. BAAMMM! Straight into the Heat. The dice fall. Oh dear. Now Eoin counts the numbers on the three fallen dice (4, 5, 3) for a total of 12. He checks on the Curse Chart to see the effect.

EXAMPLE:

If Eoin had knocked the tower but only one of the dice fell, he would count the value of the fallen die (4) and then add 3 for each dice still remaining in the Heat (2 x 3 = 6). In that case, the total would have been 10.

Immediately after interpreting the consequences, rebuild the Heat and, if a Gain Heat or Hunters result was determined, add a die to the Heat height according to the normal Gain Heat and Hunter rules (see the Curse Chart below).

But what if the Heat falls when no one is rolling dice? That's discussed in more detail in **Appendix A**.

CURSE CHART

Whenever there's a Curse, either from a Curse result or from knocking over the Heat, the Adversary takes over narration. As soon as the Curse is resolved, the team roles switch so that the Active Team becomes the Adversary, vice versa.

If you roll higher than 12, use the remainder to determine an additional result (using the Excess Chart below). Sometimes this can mean you can score several Traumas with one Curse. If that is the case, the player responsible may choose to take the extra Traumas himself, or to pass them on to other players in his team.

EXAMPLE:

If you score a 27 for your Curse, you would take a Trauma. Using the remainder, 15, you would get another Trauma. You could choose to take this Trauma, or to assign it to another contestant on your team. There would now be a remainder of 3, which would indicate 'no extra effect.'

Curse Chart		Excess Chart	
Score	Result	Score	Result
1-3	Fail	1-7	No extra effect
4-7	Gain Heat	8-11	Hunters
8-11	Hunters	12	Trauma
12	Trauma		

FAIL

Lucky you, it's just a fail. Whatever the Narrator described in Phase 2 fails. And things are about to get worse. Narration switches to the Adversary, who must now describe the consequences of the failure.

Whatever was supposed to happen, didn't. It's not life threatening, but there could be a little bloodshed. Try to make this awkward more than deadly. **The Fail result is more like an advanced complication than a wound, so leave the violation and broken bones for Traumas** (see p.29).

EXAMPLE:

Back to Elsa Evans. Let's say Eoin's result had been Fail. The Adversary might describe how she is pulled down and punched to the floor. One might be tempted to push that further, but shouldn't. Remember, the Fail result is more like an advanced complication than a wound, so leave the violation and broken bones for Traumas.

Hell for Leather

After the consequences of the conflict have been described, the role of Narrator is now passed clockwise to the next player on the Active Team and the **Active Team and Adversary roles are switched**.

GAIN HEAT

First, describe the result of the conflict as if it were a Fail. Now, the Adversary gets to have some fun. The Network, the organisation behind the Gauntlet, have become aware of the contestant's crimes. The Adversary should 'cut' to the global footage of the contestant's most ghastly crime. Have a think about what the contestant has been doing on the game show. Has he killed or hurt anyone? Has he robbed anything? Pick a crime. Somehow, the Network had appropriated footage of the event...

Try to ham it up with cheesy commentary and explosive production costs. Think Sports Night. Using this, set up a new challenge for the Active Team, something to do with the Network. Done well, this can make a great 'cut-to-the-action'.

Furthermore, **the Heat of the Active Team is raised by one die**.

EXAMPLE:

Daniel and Roger are the Adversary for Eoin. Daniel has already described the result of the conflict as a Fail and continues...

Daniel: *Elsa's head is swimming as the three men huddle around her, fiddling with their zippers.*

Roger: *In a nearby TV shop, we see footage of The Gauntlet. 'Elsa Evans - Belle or Beast? Tonight, for the first time, witness footage of theft and murder.' Cut to that scene where Elsa garrotted the shopkeeper with her shoe laces. It's all in black and white CCTV, zooming in on the shopkeeper's bulging eyes. Now we go back to the studio again. 'Sick, twisted, malign. We know what's she's capable. Wait... news just in. That's right. We Have Elsa Evans!' Cut to footage from a helicopter over the alley.*

Daniel: *A great spotlight blooms the alley into daylight. Above the shocked gasps of her three assailants, Elsa hears the churning drill of helicopter blades.*

(Plus Eoin adds one die to his team's Heat)

Now switch team roles.

HUNTERS

Deep. Fucking. Shit.

The Active Team are under fire. Whatever the Narrator was trying to do is now probably inconsequential. Hunters burst into the scene with nets, tear gas and precision tactics. Immediately **add one die to the Active Team's Heat**.

The Adversary must describe the result of the conflict as if it were a Fail, including the explosive arrival of the Hunters on the scene. On the Active Team's next turn, they will have to include the Hunters in the narration of the scene. For now, team roles switch and play continues, but though nothing happens *this* turn, you don't get off that easy. There some ongoing rules that now take effect...

On the left side of the Contestant Sheet, you'll see the Hunter Marks. This is the number of Merits you will cumulatively need to score to evade the Hunters. Each time you get a Merit, cross off one of the Hunter Marks. If your team scores a Boon, cross off *all* the Hunter Marks. Once all the Hunter Marks are crossed off, you're in the clear. Claps on the back a-go-go. You made it.

While there are Hunters, your team may not score any Victory Points (see p. 37). If your team gets 'Hunters' as an Curse result while there are already Hunters around, you must refresh one of the Hunter Marks you have crossed off *and* add one die to the height of your team's Heat. If there are no Hunter Marks crossed off yet, treat this result as a Gain Heat result instead.

EXAMPLE:

In the above example, where Eoin's contestant Elsa Evans was trying to escape the three thugs in the alley, let's say Eoin knocked over the three dice Heat and scored a Curse result of 10, which indicates 'Hunters'. Eoin rebuilds the Heat to 3, and then adds another die to the stack because of the Hunters, so the Heat is now at 4. Now Eoin, and Jason who is also on the same team, must contend with the arrival of the Hunters. They must collectively score 3 Merits or a Boon before they can shake them loose. During this time, they cannot earn any Victory Points. If Eoin or Jason rolls a Boon, they immediately escape. However, if either of them rolls another Curse and the result is 'Hunters', they lose one of their crossed off Hunter Marks.

TRAUMA

Something goes disastrously wrong and your contestant is physically or psychologically wounded.

Traumas are scored against your contestant's Drive (and therefore they are equally a measure of a downed spirit as bleeding guts). Immediately **reduce your Drive by 1 level** (cross out 1 circle on the Drive track). A

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Trauma may reduce your contestant's Drive to 'R.I.P.' If that is the case, see R.I.P., below.

FLASHBACK

Now, you need to create a **flashback** sequence. You know, like in the movies. Sepia tone, etc.

Imagine a scene sometime in your contestant's history, some important scene which involved your contestant's 'Why?'. This is particularly easy if you chose a person as your 'Why?'. Otherwise you're going to have to be creative. Try to choose a traumatic moment. This is a Trauma after all.

EXAMPLE:

If the Why? is a kidnapped wife, imagine a scene where the contestant and the wife are together. If the Why? is a get-out-of-jail-free card, imagine a scene where the contestant has just been given the 'guilty' verdict, etc.

Set up the scene, describing the location (a bar in Cuba) and some background activity (a waiter drops a drink on the table). Now roleplay a conversation, narrate a dramatic sequence, whatever, as long as it fleshes out your 'Why?', and shows off your contestant's humanity or how he's suffered in the past. You can take a couple of minutes here, if you like.

If you opt to include a conversation in your flashback, you *must* allocate the roles of the minor characters to other players. It's not important who plays who, but it is important that *you* don't play every character, or it gets dull for everyone else. When involving other players, tell them your objective for the conversation, so they know how to play their roles. This might seem a bit weird the first time you try it, but it's worth it.

Once the flashback is complete, the game gets back to normal. Except now instead of the Adversary describing the consequences of the conflict, *you* do that job. When narration is complete, **reduce your team's Heat by 2 dice** (minimum 2).

EXAMPLE:

Let's say Daniel's contestant, Dillon Dunne, receives a Trauma while trying to torture a technician for information. Daniel decides to narrate a Personal Trauma. He describes a flashback, back when Dillon and his brother were eating in a restaurant in Dublin, wondering about the future.

Daniel: *It's a fancy restaurant. People in fur coats are waiting at the front. Dillon takes a sip of beer and puts the glass down. (Pointing at Roger) Roger, do you want to play my brother? His name is Robbie.*

Roger: *No problem.*

Daniel: *This conversation is going to be about Dillon persuading his brother to do a job for him.*

Roger: *Okay.*

Daniel: *(In-character) Look Robbie, it's going to be real easy. The others are doing most of the work. We'll look after you.*

Roger: *I dunno Dillon. Sounds a bit dodgy. You know?*

Daniel: *(Out of character) Dillon takes a dumpling off Robbie's plate and starts eating it. (In-character) You finished with those dumplings? Dodgy? Nah. Look, you just have to drive the van up to Sunderland. I'd do it but I'm real busy this weekend. Tiffany wants me to bring her out.*

Roger: *How's things with that? Tiffany I mean.*

Daniel: *Look, this isn't about Tiffany. You'll do it won't you? Won't you? I'd do it for you.*

Roger: *Okay bro. Just this once.*

Daniel: *(Out of character) Right, now we cut to the news footage a few months later. 'Robbie Dunne, only survivor of drug gunfight, sentenced to death. More on that story later...' And now we cut away from the flashback, back to the scene where I am interrogating the technician. I get a shock as I realise I've choked the guy and he's staring up at me with dead eyes.*

Now Daniel knocks off one Drive, reduces the Heat by 2 dice, passes the Narrator Cup clockwise and then team roles switch.

HOW TO USE THE HEAT STACK

It is worth noting that **the Heat is only persistent among a team's members**. In other words, if you cause the Heat to be increased by a level, that Heat height sticks for your team. Each team should record the level of its Heat in the box provided on their Contestants Sheet. That way, when conflicts alternate between teams, you'll remember how high to build the Heat for each team.

EXAMPLE:

Eoin and Jason's contestants are in the same team. So after Eoin knocked over the Heat, and it was rebuilt up to 4 dice, Jason would use the 4 dice Heat for his rolls too. This would not affect the height of the Heat of the other team, however, as a Heat is only persistent among a team's members.

In addition to the dangers of a wobbly, high stack of dice, the escalation of the Heat should also colour narration. Think of it as a sort of Defcon status. It represents public anxiety and the proximity of capture. As the Heat rises, incorporate the panic. As it decreases, incorporate the calm. This ebb and flow is what adds tension to the story (see **Heat Status & Narration** on the following page).

EXAMPLE:

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Before Eoin knocked over the Heat, it was at 3. At 3, the Heat Status is 'Quiet,' so when Eoin, and his team mate Roger, set up the scenes, they were able to describe how they used public transport, bought tickets on airlines, that sort of thing. They were nervous, but things were under control. Once the Heat rises to 4, things get interesting. Suddenly their faces are all over the media. Public transport is no longer safe. They have to start robbing cars instead of taking the bus. When the Heat rises to 6, the pressure is on. Everywhere they look, they see themselves. People recognise them. There are shouts wherever they run. Police sirens howl through the night, and bloodhounds bay in retort. At 8, it gets messy. Around them, the walls are peppered with gunfire. Searchlights follow them through the streets and gangs roar after them as they duck through the alleys in retreat.

If the team can bring the Heat back down a level, Eoin and Roger can calm down the narrative, now describing how they get beyond the helicopters, get beyond the cityscape, into the countryside. Perhaps they cross a border ,into a country where the Network haven't been broadcasting, where nobody knows who they are...

Heat Status & Narration	
Heat Height	Heat Status
2 or 3	Quiet. You are rarely featured in the media and most people you meet don't recognise you.
4 or 5	Busy. You are featured regularly in the media, lots of people recognise you, and people will try to turn you in for a prize.
6 or 7	Saturated. You are on every TV channel, everyone knows who you are, and everyone wants to cash you in as a prize. Civilians may try to hurt or apprehend you.
8 or more	Panic. The sky is filled with helicopters, there are roadblocks on every street, bullets fly at you from unknown locations. You are the most wanted people in history.

RISKS & FELONIES

This is where it gets really nasty. When we talk about Felonies, we're talking Serious Fucking Crime. You know the moment you decide there can't be any witnesses? Cue Felonies.

Up until now, the results of the extra die gained from a Risk (p. 21) was unimportant. Now that's about to change. If that die (just that individual die, not the entire conflict result) scores a Merit, there is no further effect. Otherwise, the **Risk gets escalated to a Felony.**

EXAMPLE:

Jason's contestant, John Jackson, is trying to lock a man in the cubicle. Let's say that he scores a Merit on his roll, but feeling greedy, Jason takes a Risk die. Jason rolls a Pass with this extra d10. Because this die was not a Merit, the Risk is escalated into a Felony.

When a Risk is escalated into a Felony, the contestant has committed a Felony. Each Felony has a grade, ★, ★★ or ★★★. To find out what grade of Felony the contestant has committed, the player **must roll three d10**. If the result of the...

- ...**first die** is a Merit, or the Heat falls, the player commits a ★ Felony, and no further dice are rolled.
- ...**second die** is a Merit, or the Heat falls, the player commits a ★★ Felony, and no further dice are rolled.
- ...**third die** is a Merit, or the Heat falls, the player commits a ★★★ Felony, and no further dice are rolled.

Now the Adversary describes the outcome, as per the Risk rules, except now instead of achieving success through use of the Instinct, use brutal crime. To understand how to colour this narrative, see the descriptions of the grades of Felonies below.

★ FELONY

Brutal manslaughter, violation or aggravated assault. In order to commit a ★ Felony, the contestant must have caused significant bloodshed. Unlike higher grade Felonies, the crimes of a ★ do not *have* to be intentional. Popping someone open with the wheels of a racing juggernaut is fine, as is slicing someone up with razors, or cruel, torturous abuse. Look, I never said this was going to be pretty.

★★ FELONY

To commit a ★★ Felony the contestant has to kill, and it's got to be murder. The contestant has located some human obstacle, a witness, police officer, or whatever, and... You know the rest.

★★★ FELONY

Oh dear. A ★★★ Felony means horrific slaughter. Mass murder. Intentional, twisted, malign butchery. More than a handful must die, and they must go down badly. Drowning a busy subway train in a tunnel flood, gunning down a school bus, cutting up families, that sort of jazz. Whatever it is, it's gotta be mean.

For each ★, immediately fill in an equal number of ★s on the Felony rank on your Contestant Bio, starting from the left hand side.

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The Adversary should narrate the Felony into the story in a way that satisfies the overall result of the conflict. So, if the overall result was a Merit, Boon or a Pass, the Felony leads on to a success, while if the overall result was a Curse, the Felony leads on to a failure.

EXAMPLE:

Continuing the example where Jason's contestant, John Jackson, is trying to lock a guy in a bathroom cubicle. The Risk has been escalated to a Felony. Now Jason rolls an extra d10, getting a Pass. He then rolls a second d10, this time getting a Merit, and has therefore committed a ★★ Felony, and rolls no further dice. The Adversary must narrate the consequences according to the description of the ★★ Felony.

The Adversary describes how John Jackson smashes the guy's face off the rim of the toilet basin, over and over, until he goes limp, and then drowns the guy in the bloody water. Jason adds two ★s to his Felony rank. Jason now has two Merits (see previous example), making a Boon. All the Boon effects are now applied, and now the Adversary describes John Jackson driving down the interstate in a family size hummer. We see the keys in the ignition are stained with blood.

The total number of ★s you have committed is called your Felony rank. This is **added to every Curse result**, so watch your step.

If you run out of ★s on your Felony rank, Risks can no longer be escalated to Felonies.

DRIVE TRACK

There are five levels on the Drive Track: Drive 1, Off-Hand, Shotgun, Drive 0 and R.I.P. As your contestant receives Traumas, cross of circles on this track to record your contestant's Drive.

DRIVE 1

At Drive level 1, the Narrator may roll only one d10 in the conflict.

OFF-HAND

At Off-Hand, the Narrator may roll only one d10 in the conflict, and must use their off-hand when rolling.

EXAMPLE:

Altering the above situation, let's say that John Jackson was injured, and had Drive 0. His Drive would have been raised to Off-Hand by the Felony (2 levels higher), giving Jason 1 dice to roll with his off-hand.

SHOTGUN

At Shotgun, the Narrator must roll two d10 **at once** in the conflict, using their off-hand. Because of the difficult nature of the two dice combination, the effects are unpredictable.

DRIVE 0

At Drive level 0, the Narrator cannot roll any dice for his Drive. If no dice are rolled (E.g., if no Felonies are committed to add dice, etc.) the attempt fails instantly as though it were a Curse (roll 1d10 + Felony rank to determine the Curse number).

R.I.P.

Game over. Rest in fucking peace.

The player should describe a fitting end, preferably with blood, torture and violation. If there are no easy ways to incorporate the rolled conflict into the contestant's death, no problem. Cue the hunters. Sniper shot to the face.

SHOTGUN

Using your off-hand, hold the two dice between your thumb and forefinger, making a D shape. The dice will be braced against one another by the grip of your forefinger and thumb.

One part of your hand must be resting against the table. No part of your body may cross the dashed edge during any part of the throw.

The Narrator Cup is passed clockwise, and team roles are switched.

HEAT CURSE SUMMARY

- ...Adversary describes the Felony according to the grade
- When rolling a conflict...
- ...if the d10 lands outside the Conflict Target, or *touches* the solid boundary, the result is a **Curse**
- ...if the d10 lands inside the Conflict Target, *not touching* the solid boundary, and it shows a 6-0, the result is a **Pass**
- ...if the d10 lands inside the Conflict Target, *not touching* the solid boundary, and it shows a 1-5, the result is a **Merit**
- ...if two dice score Merits, the result is a **Boon**
- **Boon:** Narrator narrates consequences as success, Narrator narrates a positive **flashback** including his Why? and a Hobby, Narrator Cup passes clockwise, Heat reduced by 1 die, team roles switch
- **Merit:** Narrator narrates consequences as success, Narrator Cup passes clockwise, team roles switch
- **Pass:** Adversary narrates success, including a complication, Narrator Cup passes clockwise, team roles switch

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- **Curse:** Always use the lowest scoring Curse die and add your Felony rank to determine Curse result, Adversary narrates consequence, Narrator Cup passes clockwise, team roles switch
- When **the Heat falls**, count the numbers showing on the fallen dice and immediately refer to the Curse Chart for results
- On a partially destroyed Heat, dice remaining in the stack count as 3 per die for the determination of Curse results
- Heat height is only persistent among a team's members, and affects the colour of narration
- After a Risk, if the Risk die does not score a Merit, the Risk is escalated to a **Felony**
- ...Player now rolls up to three d10, trying to score a Merit each time, the number of attempts indicating the grade of the Felony
- ...For each grade of the Felony add an equal number of ★s to the Felony rank

CHAPTER 4

HOW TO PLAY 3: VICTORY POINTS

Well done. You've mastered How to Play 2 and you're ready to learn the cool team stuff. In this chapter we'll discuss Victory Points, how to co-operate, how to challenge with Dilemmas, what Goals do, and what it means to reach the Objective.

VICTORY POINTS

Victory Points (VPs) are your team's currency, and will be represented by tokens, beads, or whatever you've got. You can use them to co-operate, advance toward your goal, and mess with the other team. Every time you get a Victory Point (VP), pop a bead into your team's Narrator Cup. In a Conflict, when you score a...

- Curse or a Curse, do not take any VP
- Pass, take 1VP
- Merit, take 2VP
- Boon, take 2VP

As per the conflict rules, **only the best result is counted** and the **results are counted after the last die has been thrown**.

CALL FOR HELP

Now you've got all these yummy Victory Points, what the hell do you do with them? Easiest option, and probably the most common, is to spend them to get help from your team. Before you roll any dice in a conflict, you may ask your mates for help. Spend 1VP per player, and have each describe how their contestant is helping you to resolve the conflict. Each co-operating player gets a die to roll during the conflict. 2, 4, 6, 8, who do we app-re-ciate? Goooo Team!

When rolling to resolve the conflict with a Call for Help, the Narrator rolls the first die. Now each co-operating player rolls one additional die, going clockwise around the table. All co-operating players *must* roll. Finally, the Narrator rolls the rest of his remaining dice.

If a co-operating player causes the Heat to fall, the Curse affects that player *instead of* the Narrator.

EXAMPLE:

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Jason and Eoin, on Team B, are in a spot of trouble. On their last turn, Eoin knocked over the Heat, and there are Hunters all over the place. Jason is now the Narrator, and he narrates his contestant, John Jackson, clambering through the bathroom window of a bar into a street lit up with helicopter searchlights. Eoin's contestant, Elsa Evans, is lying bruised among the trash and three men are running off into the darkness. John Jackson grabs Elsa and runs into the street to jack a car.

The Adversary tells Jason that to jack a car he'll have to roll a conflict. Jason decides to Call for Help, spending their last Victory Point, so Eoin can co-operate in this action. Eoin describes how Elsa shambles into the street, looking victimised, enticing a caring driver to stop. Now Jason rolls his only die and scores a Pass. Eoin then takes a d10 and rolls it too, getting a Merit. If Jason had any more dice to roll, he would roll the rest of those now.

DILEMMAS

The Adversary gets to spend VPs too. During the Set the Threat phase, just before the Active Team start setting the scene, the Adversary can spend 1VP to force a particular kind of conflict straight away. This is called a Dilemma.

A Dilemma is basically the question, **'are you capable of X?'**

As far as narrative goes, you are creating an emotional, ethical obstruction for the player, something that challenges mercy, compassion or good conscience. Take the existing scene, look at it from a few angles and try and see where to put in the Dilemma question. If there's only one way out of the car chase and it's obstructed by a woman with a pram, that's a Dilemma.

It isn't always appropriate to force a Dilemma, but if you're clever in setting up

the scene right, it can be done almost anywhere. Try to come up with a dilemma first and then start describing the scene. Make sure it's an either/or option. As in, this will be hard if you do the right thing, or easy if

CO-OP RULES

In the Co-Op game, the rules for Dilemmas change slightly. There is no other team to force a Dilemma, so instead, the Dilemma becomes a gamble. The Narrator may ask the Adversary for a Dilemma. If the Adversary agrees, he describes the Dilemma and now the Dilemma rules apply. If the conflict results in a Merit or a Boon, the Narrator wins an extra 1VP on top of any VP scored from the Merit or Boon. This is a great way to build tension and earn extra VPs. Note, you get to keep this 1VP even if there are Hunters present.

you do the wrong thing. What you're trying to do, in mechanical terms, is force the player to consider a Felony in order to proceed.

EXAMPLE:

Start with 'are you capable of X?' What do you want to find out? Let's say it's 'are you capable of punishing the helpless?' Now you need a helpless person, maybe a woman fleeing a couple of muggers. So now you frame the scene.

Charlie: You are running through Chinatown at night, whistles and sirens screeching behind you. There's a tunnel into the subway ahead, maybe two hundred yards. You know it's the route to your safety, if you can make it in time. As you quicken your steps you hear a scream. A woman bursts out of an alley, followed by two thugs. She pleads for your protection, obstructing your path to the tunnel. What do you want to do?

Once you've decided on the Dilemma, here's how it works. The **Adversary spends 1VP** to propose the Dilemma and then narrate the actions of the Active Team in order to get them into the Dilemma situation. The Active Team does not have to accept the Dilemma, but if they refuse, they must pay 1VP to the Adversary, so that the Adversary takes back their spent VP *and* an additional VP from the Active Team. Then play continues as if the Dilemma had not been raised.

If the Active Team accept the Dilemma, the Narrator must now face the conflict with a roll at **Drive -2**. As per the normal rules, the Narrator may use Call for Help or, gulp, a Felony, to bolster the roll.

Unless you're running the Co-Op rules, **Dilemmas may not be used on a team that is affected by Hunters.**

EXAMPLE:

Eoin, playing Elsa Evans, is the Narrator. In the last scene, her team-mate, John Jackson, pulled a driver from a car and dumped him on the curb.

Before Eoin gets to narrate, Daniel and Roger, playing the Adversary, could call for a Dilemma. They go for it, describing, 'You hop into the front seat and pull away, so that John has to hurry to make it into the back seat. The door clicks shut and you pull a hard right down an alleyway, trying to lose the Hunters. At the opposite end of the alley, a bunch of kids are playing kick-ups with a soccer ball. You'll never avoid them!' Roger spends 1VP to force the Dilemma. Eoin could reject it, if he had any VPs to buy it off. Unfortunately, Jason spent their last VP on his turn, so Eoin must accept the Dilemma.

It doesn't look pretty. Elsa Evans received a Trauma from the three brutes earlier on, so her Drive is already at Off-Hand. With the Dilemma, this is further reduced to Drive 0. Oh dear, it looks like Eoin is

going to have to commit a Felony to get out of this. Those poor little tykes.

GOALS

Goals are the story components that signify your proximity to your goal. Any time your team scores a Merit or a Boon, you may spend **5VP to buy a Goal**. In the Goals area of the Contestants Sheet, mark off the next Goal from the Goal box.

Furthermore, you may either:

- Reduce the height of your team's Heat, or
- Heal one of your team's Drive by one level (rub at the last cross you made on that contestant's Drive Track)

Finally, after scoring a Goal, the Active Team should use this as a 'break' in the narrative. A Goal has just been achieved, so the Active Team need to come up with a solution to solving that Goal, if it wasn't immediately obvious.

Once you've achieved a number of Goals equal to the Goal Target, you've reached the Objective.

EXAMPLE:

Let's say Roger and Daniel manage to get their contestants into an airfield, in Heathrow airport, avoiding gunshots and sprinting for a small jet. They currently have 3VP, but need 5VP to buy a Goal. The contestants clamber up the stairs, and burst into the cabin. Now Rikard Rasmussen needs to roll a Skill Declaration to declare that he can fly the plane. He scores a Merit (gaining 2 VP)! Now the plane is taking off and the team is safe. Roger decides to spend their 5VP on a Goal. He marks off 'Steal Jet from Heathrow,' in the Goals section of the Contestants Sheet and heals Elsa's Drive by one level.

EXAMPLE:

What if the team hadn't yet reached Heathrow airport when they decided to buy the Goal? Now, the Active Team would have to come up with a solution to the Goal. Perhaps when they robbed that car it had diplomatic plates, and they were able to drive directly onto the airfield? Be creative. Note: This kind of thing doesn't happen that much, as part of the Narrator's job in phase 2 is to always drive the narrative toward a Goal.

OBJECTIVE

As soon as one team reaches the Safe haven, you've reached the finale of the game. Let's get bloody...

VICTORY POINTS SUMMARY

- During a conflict, gain or lose VPs when the result indicates a...
- ...**Curse** or a Curse, do not take any VP
- ...**Pass**, take 1VP
- ...**Merit**, take 2VP
- ...**Boon**, take 2VP
- Before rolling a conflict, the Narrator may **Call for Help** for 1VP per ally involved
- After Narrator rolls the first die, each ally involved rolls 1 die and all allies involved must roll
- Before Setting the Threat, Adversary may spend 1VP to create a **Dilemma**
- Narrator may accept the Dilemma, reducing dice to **Drive-2**, or reject the Dilemma, paying 1 VP back in addition to the offered VP
- After rolling Merit or Boon, Narrator may spend **5VP to buy a Goal**
- ...Immediately either lower your team's Heat by 1 **or** Heal one of your team's Drive by 1
- On achieving a number of Goals equal to the **Goal Target**, the Objective has been reached

CHAPTER 5

FINALE

Once one team earns a number of Goals equal to their Goal Target (See p.4), that team has reached the Objective and it's time for the finale. All teams *must* discard their unspent Victory Points. Chuck them aside.

It's like a night at the Oscars. Paparazzi glitter like diamonds, flash bulbs popping like popcorn.

Searchlights sweep the clouds, and glamour is dialled up to twelve. Where moments ago your team was on the brink of extinction, now you're global celebrities. In a blaze of shouts, queries and questions, your team is ushered into a safe haven. Cheers whoop after you as the doors click shut.

All bets are off. That is, the Hunters are recalled and the losing team is given free passage to the Objective. While they are en route, the winning team is given time to prepare for the grand finale. There will be a brutal contest. Winner takes all.

REWARDS

The first team to reach the Objective in for a refreshing treat. Subtract the loser's number of Goals from the Goal Target. The winning team are entitled to that many rewards. Rewards function in a similar fashion to Goals, with a small change. With each reward, the team may either:

- Raise the height of the opposing team's Heat, or
- Heal one of your team's Drive by one level (rub at the last cross you made on that contestant's Drive Track), or
- Give one of your opponents a Trauma (you may not kill a contestant in this way), or
- Buy 2 Victory Points (for use in the first round of the finale)

Furthermore, each Winner's Boon spent reduces the height of the winning team's Heat by 1 die (minimum 2).

CO-OP RULES

As there is no other team to fight, the rules for the finale change for Co-Op play. There are two options. You can either turn against one another at the Objective and use the normal finale rules to resolve it (which can be unsatisfactory if the game has so far been very co-operative), or you can **Storm the Gauntlet** (see following page).

EXAMPLE:

Jason and Eoin, on Team B, achieve 4 Goals, which equals their Goal Target, and have reached the Objective first. Daniel and Roger, on Team A, have only achieved 2 Goals. Therefore, Team B are awarded 4-2=2 rewards (Goal Target - Loser's Goals). After some discussion, they decide to spend one of their rewards to raise their opponents Heat by 1 die, and the other to hurt Daniel's contestant, Dillon Dunne. Team B now reduce the height of their Heat by 2 dice (for spending 2 rewards), Team A raise their Heat by 1, and Daniel narrates a flashback as per the standard Trauma rules, marking off one level of Drive.

FINALE OVERVIEW

Both teams enter. Only one team survives.

The Network wants you to kill each other. That's your ticket. If you do more killing than them, you're free and rich. Simple. Everyone's a winner, except the guy you're about to whack.

FINALE RULES DIFFERENCES

The rules for the finale are pretty similar to the rules for the rest of the game, though there are important

STORMING THE GAUNTLET

You want to breach the Network? You must be fucking kidding?

As a group, you must decide how you might be able to end the hunt, and it must involve breaking into a high security facility. Maybe you could kill the guy in charge, or blow up the broadcasting aerial. It's entirely up to you. Whatever it is, it's going to be really, really hard.

You're going to have to achieve 2 Goals + 1 for each player, and you must decide what these are before you continue. Don't take too long about it. Break into the facility, Download the Schematics, Find the Aerial, Blow it Up. That's fine. Now throw away all your VPs.

Start the Heat at 5. Ouch. Play continues as before, except *all* narrative takes place after the roll (you don't state your intentions when Storming the Gauntlet, you roll and *then* tell us what happens), and you need to tighten up the descriptions. Maximum 10 seconds each.

Furthermore, there's no more Felony, Dilemma, Call for Help or Curse rules and a fallen Heat kills instantly. And here's the big one... After **every** conflict, increase the height of the Heat by 1!

Good luck!

P.S. This is a pretty tough task, but it's good fun, and it's not limited to Co-Op play. If you're tired of killing each other off in the team game, give Storming the Gauntlet a try for a change.

differences. In the finale, the two teams are competing for narrative control, which is measured in Victory Points (VPs). VPs work differently in the finale. In the finale, **VPs cannot be spent**.

Play shifts between teams, as each participant rolls a conflict to try to earn Victory Points. This continues until one of the contestants dies, and then the Victory Points are reset, and another series of conflicts takes place. Until there is only one team left alive.

Contrary to the ordinary rules,

- There are no Instincts, Felonies, Goals or Calls for Help in the finale.
- There are no Boons in the finale.
- Each die in a conflict is scored individually, and cumulatively.
- The position of the Narrator Cup is more important.

FINALE DICE RESULTS

The objective is to score as many **Victory Points** as possible using the following die results:

- Curse - Score 0 Victory Points
- Pass - Score 1 Victory Point
- Merit - Score 2 Victory Points

As stated above, all results are individual and cumulative. In other words, count every single Pass and Merit dice result for the determination of Victory Points.

EXAMPLE:

Two Merits and two Passes would count for (2+2+1+1) 6 Victory Points, not a Boon. There is no Boon result in the finale.

DRIVE & RISKS IN THE FINALE

Before we get into the guts of the finale it's worth talking about the Drive dice and Risks. The number of dice you use in resolving finale conflicts is equal to your Drive, + 1 level for each surviving ally in your team.

EXAMPLE:

Daniel goes into the finale with a Trauma, so his Drive level is now Off-Hand. Because he has one surviving ally on his team, he gets one extra level when rolling. So, in effect, he gets to roll at Drive 1, or one d10.

Once you've rolled all your dice on your turn, you may add one d6 to the top of the Heat to gain one more d10. This works just like a normal Risk, but may be **repeated indefinitely**, and unlike the normal Risk rules,

cannot be escalated to a Felony and are not narrated by the Adversary. It is assumed that many Finale Risks will be taken each turn, and narration becomes cumbersome.

The height of the Heat is persistent among your team members, just like the normal rules, so Risks will end up affecting your whole team. Be careful.

EXAMPLE:

Daniel is unhappy with the results of his roll. He scored a Curse, which means 0 Victory Points. He decides to take a Risk, adding 1 die to the top of the stack, raising it from 3 to 4 dice. Because of the Risk, he gets to roll one more d10. He scores a Pass, for 1 Victory Point. Still not satisfied, he takes another Risk, raises the Heat to 5 dice, and rolls another d10, this time scoring a Merit, for 2 Victory Points. Still not satisfied, he takes a third Risk, increases the Heat to 6 dice and rolls another d10. He gets another Merit, for 2 more Victory Points. Finally, the Victory Points are totalled. 1 for a Pass and 2 for each Merit, for a total of 5 Victory Points for the team. However, anyone on the same team will now have a 6 dice Heat on their turn. The Adversary did not narrate the Risks, because this is the finale and Risks are not narrated during the finale.

UNEVEN PLAYERS

If you started the game with an uneven number of players, say 3 on Team A and 2 on Team B, there is unfair advantage for the larger side. Unless the numbers balance en route to the Objective (through contestant death) there is going to be a big advantage for the larger team because of the bonus in the finale for surviving allies (see above).

To fix this, give the smaller team's contestants a bonus of 1 level of Drive. It won't make things even, but it will make things *more* even.

N.B. This does **NOT** apply to imbalances in teams that result from contestant death. If both teams start even and one team reaches the Objective with 1 contestant and the other arrives with 3, tough shit. You should have been more careful.

TURN ORDER

As per the normal rules, play always alternates team-to-team after each conflict is rolled.

FINALE HEAT

If at any time the Heat falls in the finale, the contestant on whose turn it fell is immediately killed. As a reward for reaching the finale, that player gets

to narrate his own death. All Heats are reset to 3, all Victory Points are reset to 0, and the team who did not lose a member should tie up any loose ends in the narration so far. Now the finale begins a new cycle from Phase 1, starting with the team that just killed someone.

EXAMPLE:

Alex and Susan are on Team A, while Joe and Sebastian are on Team B. Alex knocks over the Heat, killing his contestant. All VPs are reset to 0, both team's Heats are reset to 3, and now it is up to Team B, if necessary, to tidy up the narration. This may involve clarifying a string of events, so that everyone can imagine the scene more clearly, or reinterpreting events in a chronological fashion, for the same effect. Now the game continues from Phase 1, starting with Team B.

PREPARATION

Now you know a bit of the background rules, its time to think about murder. The grand finale takes place in the location you all chose as the Objective. Both teams enter. Only one team survives. However you kill your enemies, it'll have to happen inside the Objective or in the surrounding area. When you begin the finale, all of your contestants are assumed to have done some homework.

If your Instinct is **Coward**, you have laid traps in secret places. Have a think about what and where those might be and how it might be fun to present them in your narrative.

If your Instinct is **Traitor**, you have encouraged a troupe of allies. Have a think about what sort of violent group would risk their lives for you, what would you offer them in return, and how will you use them to tell the story of your fight.

If your Instinct is **Wretch**, you have come heavily armed. Think about what sort of weapons your contestant might have requested from the Network and some creative ways to introduce them on your turn.

Now, each player narrates his entrance to the Objective. Try to make it bloody and sensational. When you're done, the finale begins.

Get ready. Get set...

ROUNDS & TURNS

For the finale, a *turn* is one player's actions, while a *round* is collection of turns that leads to the death of one of the contestants.

1ST PHASE: INTENTIONS

Choose one player on the winning side (if this is the **first round**, the side who reached the Objective first or, if this is **not** the first round, the side that won the last round) to take the Narrator Cup. His team is going to be called the Active Team and he's going to be called the Narrator. Give the guy opposite him, from the *other* team, the *other* Narrator Cup. The guy on the other team with this Narrator Cup is always called the **Target**.

EXAMPLE:

On the first turn of the finale, after all players have described their entrance into the Royal Palace in Brussels, Eoin and Jason are considered to be the winning side as they reached the Objective first. Eoin is chosen to go first, and is given the Narrator Cup. Daniel is sitting opposite, and so receives the other Narrator Cup, making him the Target.

If this is the *first turn* (either the first turn of the finale, or the first turn in a new round), **do not move the Narrator Cup** and see Attack below.

If this is the *second* turn, **do not move the Narrator Cup** and the player that now holds the Narrator Cup must decide whether to Defend or Ditch.

If this is *any other* turn, **move the Narrator Cup** one position clockwise and the player that now holds the Narrator Cup must decide whether to Defend or Ditch.

ATTACK

In a couple of sentences, the Narrator must describe how he **kills** the Target. Then go to Phase 2.

EXAMPLE:

Continuing the above example, as this is the first turn, Eoin does not move the Narrator Cup, and must Attack. Eoin describes, 'As Elsa sees Dillon Dunne, she flicks her fingers. Dozens of thugs with chains jump out of the shadows and beat him to death.'

DEFEND

The death of one of your team has been narrated by the enemy. This is your chance to fight. In a couple of sentences, the Narrator must describe how he **kills** the Target (the player on the other team with the Narrator Cup, who is also the guy who just narrated the attack on your team). Then go to Phase 2.

DITCH

Sometimes there's just too much to lose, so instead of trying to protect your ally from the enemy, you let him die. This happens when the enemy team have narrated the death of one of your team, and you are too *pussy* to try to help him out. You abandon your comrade to his fate and accept the narration described by the enemy team. That contestant is killed immediately. The other team have won the round. Resolve the death as per the **Finale Heat** rules above (p.46).

2ND PHASE: CONFLICT

The Narrator rolls a conflict using his Drive. **Instinct, Dilemma, Felony and Call for Help rules are not used in the Finale.** The Narrator may increase his Drive by one level for each member still alive in his team, besides himself.

Furthermore, the Narrator may roll additional dice by taking a **Risk** (see **Drive & Risks in the Finale**, p.45).

After rolling, note down the height of the Heat on the Contestants Sheet. Add the number of Victory Points scored to the running total for your team and go to Phase 3.

EXAMPLE:

In the above example, Eoin described the death of Dillon Dunne, and must now roll a conflict. Eoin's contestant, Elsa Evans, has Drive 1, and has one surviving ally, so Eoin rolls two d10. Eoin scores a Pass and a Merit, for 1+2=3 Victory Points.

3RD PHASE: RESOLUTION

If your team now has equal to or less Victory Points than the enemy, your contestant is dead. Sorry pal. See the **Finale Heat** rules above (p.46).

If your team has more Victory Points than the other bastards, your narration from Phase 1 stands. Play passes to the opposition.

Once only one team remains, it's game over! There is a roaring cheer from outside. The team steps into the glaring spotlights of the media. Fans scream in adulation.

All in a day's work.

EPILOGUE

The winning team gets one last glory run. The host of The Gauntlet asks the audience, 'so what would *you* do with the winnings?' We then cut to each of the surviving contestants 'as they are now,' a year after the show was made. **You've got 30 seconds to wrap up your character.** How did it all work out? (Don't forget your Hobbies)

EXAMPLE:

Dillon Dunne is on the winning team. Daniel describes a paradise island. The camera swoops over a grand, white villa, to a poolside bar, where Dillon and his brother Robbie are doing lines of cocaine off a whores tits, listening to some phat hip-hop beats. Dillon looks up, smiles with a set of gold studded teeth, and winks into the camera.

FINALE EXAMPLE

To wrap all this together, here's an example of one round of a sample finale. Players use their contestant names and 'I' interchangeably, and that's okay. Do whatever you prefer in your game, or mix it up like these guys.

Daniel and Roger on Team A, are playing as Dillon Dunne and Rikard Rasmussen respectively. Their Heat is at 4 dice, and Dillon has one Trauma, so his Drive is at Shotgun, while Rikard has Drive 1. Eoin and Jason are on Team B, playing as Elsa Evans and John Jackson. Their Heat is at 3 and both have Drive 1.

*First things first, **all players must announce their grand entrance** to the 'arena.' If anyone is any good at satirising North American sports commentary, now's their time to shine.*

Daniel: *Dillon enters the Royal Palace with a gatling gun spinning menacingly at his hip.*

Eoin: *...And Elsa creeps out onto the balcony, followed in the shadows by dozens of chain wielding, suicidal nutcases.*

Roger: *Rikard kicks the door open, tugging the chord on a 4ft chainsaw. Brrrrmmm!*

Jason: *Fine... 'Ex-cop: Disgraced. Disowned. Desperate. You've seen him on the streets. Now, for one night only, delivering his own kind of justice... Please welcome, the barbaric, the savage, the juggernaut of death... Joooooohn Jacksonnnn!' I toss a grenade into the main courtyard and come running through the smoke spraying bullets from two Uzis!*

Daniel: *Nice!*

Roger: *Holy shit!*

Jason: *We go first right?*

Daniel: Yeah. Who's going to be the Narrator?

Eoin: I'll do it, if you don't mind (takes the Narrator Cup as Jason nods, and passes the other Narrator Cup to Daniel), so you're my Target, Dan.

Daniel: Bring it.

[As this is the first turn, Eoin does not move the Narrator Cup, and must Attack.]

Eoin: Okay, as Elsa sees Dillon Dunne, she flicks her fingers. Dozens of thugs with chains jump out of the shadows and beat him to death.

[Eoin described the death of Dillon Dunne, and must now roll a conflict. Eoin's contestant, Elsa Evans, has Drive 1, and has one surviving ally (Jason), so Eoin rolls two d10. Eoin scores a Pass and a Merit, for $1+2=3$ Victory Points.]

Daniel: Over to me? Right, bitch, I see these guys coming, duck under them, roll out from the tangle of chains and open up the mini-gun into the balcony, popping you open with lead.

Eoin: Ouch.

[Daniel is on the second turn, so he does not move the Narrator Cup. Dillon's Drive level is Off-Hand. Because he has one surviving ally on his team (Roger), he gets one extra level when rolling and rolls at Drive 1.

Daniel ends up taking three Risks, pushing the Heat up to 7 dice, and scoring 5 Victory Points.]

[Now it is the third turn, so Eoin passes the Narrator Cup to Jason, who may now either Defend or Ditch.]

Daniel: Defend or Ditch?

Jason: Defend, of course. Seeing you roll out from the chains, I toss aside one of the Uzis and lob a grenade under your feet. Just as you are about to fire, you pop like a water balloon, shrapnel and guts splashing the courtyard.

Daniel: Whoa!

Roger: Gross.

[Now Jason gets to roll. John Jackson's Drive is 1, and he has one surviving ally, so Jason gets to roll two d10. He scores a Curse and a Pass, which makes 1 Victory Point. He ends up Risking four times, scoring 2 Passes and 2 Merits, bringing the total to 3 Passes and 2 Merits, or $1+1+1+2+2=7$ Victory Points. That's a great score and brings the total Victory Points of the team from 3 up to 10. However, with 4 Risks, the Heat is now at 7 dice.]

Jason: How d'ya like them apples? Over to you. Defend or Ditch?

[As this is not the first or second turn, Daniel passes the Narrator Cup to Roger.]

Roger: Right, we're at 5 Victory Points and they're at 10. I've got to get at least 6 Victory Points to beat them, which is a minimum of 3 dice. Hmmm. I'll probably need to get...

Daniel: Whaddya mean hmmm?

Roger: Okay, okay. This better fucking work out. Right, I see the grenade flying through the air and charge forward, roaring. As I close in, I bat it skyward with my chainsaw, and spinning around, I slash John Jackson in half.

Jason: We'll see.

[Now Roger must roll to Defend. He rolls at Drive 2, but the Heat is already at 6. He only scores 1 Pass, for 1 Victory Point, which isn't good enough. According to the rules, if he does not beat the enemy's Victory Point total, he's a dead man. Team B have 10 Victory Points, and Team A have only 5, so he needs to roll at least a 6 Victory Point result to survive. He has no choice but to Risk.

Roger takes 4 Risks, scoring 2 more Passes and 1 Merit. However, the last die he rolled also knocked into the first die, and changed it from a Pass to a Merit! As the results are counted after all dice are rolled, the end result gives 2 Passes and 2 Merits, or $1+1+2+2=6$ Victory Points, bringing the team's total to 11. Enough to survive, but the Heat is now at 10 dice!]

Roger: That was close.

Daniel: Thanks bro.

[Jason now passes the Narrator Cup to Eoin.]

Eoin: Yeah, yeah, yeah. Elsa's gang sees what's going on and they pull John out of the way. At the same time, Elsa leaps from the balcony, grabbing the grenade mid-air, and throws it downward. It explodes at head height, splashing Rikard's head like a water melon.

Roger: Not if I can help it.

[Eoin rolls Drive 2, scoring 2 Merits, or 4 Victory Points, bringing Team B's total to 14.]

Jason: Sweet.

[Roger passes the Narrator Cup to Daniel.]

Roger: You owe me.

Daniel: Yeah, but...

[Daniel hesitates here because the Heat is already at 10 for Team A, and although they have 11 VPs, he needs at least 15 VPs to survive. Because he is wounded, he only has one d10 to roll, even with the bonus for an ally. That means he'd have to Risk at least once, probably twice, which would be bringing the Heat up too high for his nervous hands.]

Roger: Come on!

Daniel: Ditch.

Roger: ...you prick. Guys, you better seriously nail this guy.

Eoin: No problem. You get to narrate Rog. How do you die?

Roger: Haven't got much choice. So, the grenade comes down, I look up with horror and say, 'Thanks Dillon,' before my head explodes like a sack of beans.

Jason: Nice. Right, you're out. Refresh. All Heats go back to three and all Victory Points back to zero. It's out turn. Shall I go first?

Daniel: Do you want to clean up the narrative a bit?

Jason: Good idea. So Elsa's gang tried to pin you down but you rolled out with guns whirring. Before you could get a shot off, there was a grenade coming at you, but Rikard dived in the way, batting it skyward. He didn't see Elsa leaping silently above him, grabbing the grenade and hurling it back, mid-air. There was an explosion. When the smoke cleared, Rikard was no more... Now, our turn. My go?

Eoin: Sure. Let's nail this bastard.

Etc.

FINALE SUMMARY

- To determine number of **rewards**, subtract the loser's number of Goals from the Target Goal
- All unspent **VPs are discarded**
- For each reward, **either heal** one Drive from one member of your team, **cause** one Trauma to one member of the losing team (but you cannot kill a contestant in this way), **raise** the opponent's Heat by one, **or buy** 2 VPs. Furthermore, each reward spent reduces the height of the winning team's Heat by 1 die (minimum 2)
- There are **Instincts, Felonies, Goals** or **Calls for Help** in the finale.
- There are **no Boons** in the finale.
- Each die in a conflict is scored **individually**, and **cumulatively**
- Number of dice you use in resolving finale conflicts is equal to your **Drive + 1d10 for each surviving ally** in your team
- Risks may be **repeated indefinitely**, and unlike the normal Risk rules, **cannot be escalated to a Felony** and **are not narrated by the Adversary**
- If at any time the **Heat falls**, the contestant on whose turn it fell is immediately killed: player gets to narrate his own death and Heats are reset to 3, all Victory Points are reset to 0
- **Phase 1...**
- ...**Attack**: Narrator describes intentions, go to Phase 2
- ...**Ditch**: Ally killed, see **Heat falls** (above)
- ...**Protect**: Player describes intentions, go to Phase 2
- **Phase 2...**
- ...roll conflict, adding **Victory Points...**
- ...**Curse** - Score 0 Victory Points
- ...**Pass** - Score 1 Victory Point
- ...**Merit** - Score 2 Victory Points
- ...after all dice rolled, and all Risks taken, go to Phase 3
- **Phase 3...**
- ...if your Victory Points are equal or less than the enemy's, you are dead
- ...otherwise the narration from Phase 1 stands, play passes to the opposition
- ... once only one team remains, it's game over!

CHAPTER 6

REFERENCE

The rules for Hell for Leather were written according to the guidelines of what Joel Shempert calls 'Fluency Play'- "instead of trying to assimilate an entire body of RPG procedures and put them into action from the get-go, you start at the most basic level and work your way up."

That being said, what if, like me, you're forgetful? Wouldn't it be a pain in the ass if you had to dr through four chapters of scrappy rules for reference?

That's why I've put together a refresher course for the in-play rules.

REFRESHER COURSE

PHASE 1 - SET THE THREAT

1. (Optional) Adversary may force a **Dilemma** (p.38)
 - a. Adversary may offer 1VP to the Narrator to create a Dilemma
 - b. Narrator may accept the Dilemma, reducing Drive by 2, or reject the Dilemma, paying 1 VP back in addition to the offered VP
2. Active Team **Sets the Threat** (P.12)
 - a. If a Dilemma has not been forced, the Active Team collectively decides the scene, choosing location, background activity and a potential threat

PHASE 2 - SOLUTION

3. **Play Characters & Narrate** (p. 14)
 - a. The Active Team may talk in-character but apart from the Narrator, their contestants may not perform actions
 - b. Adversary plays the role of minor characters
 - c. Narrator narrates the action
4. Adversary **Calls for Conflict** (p. 16)
 - a. Adversary calls a conflict when the results of the narration might be interesting to resolve more slowly

PHASE 3 - CONSEQUENCES

5. (Optional) Buy **Call for Help** (p. 37)
 - a. Before rolling a conflict, the Narrator may **Call for Help** for 1VP per ally involved
 - b. After Narrator rolls the first die, each ally involved rolls 1 die and all allies involved *must* roll
6. Roll against the **Conflict Target**
 - a. Only the best result is counted and the results are counted after the last die has been thrown
 - b. After all dice are rolled, the Narrator may take a **Risk** by adding one die to the Heat, then describing the inclusion of their Instinct. The Risk gives the Narrator an extra d10. Only one Risk may be taken per conflict.
 - c. When a contestant tries **Skill Declaration**, the player cannot take a Risk
 - d. When rolling a conflict...
 - e. ...if the Heat falls, the result is a **Curse**
 - f. ...if the d10 lands outside the Conflict Target, or *touches* the solid boundary, the result is a **Curse**
 - g. ...if the d10 lands inside the Conflict Target, *not touching* the solid boundary, and it shows a 6-0, the result is a **Pass**
 - h. ...if the d10 lands inside the Conflict Target, *not touching* the solid boundary, and it shows a 1-5, the result is a **Merit**
 - i. ...if two dice score Merits, the result is a **Boon**
7. **Risk & Felony**
 - a. A Risk cannot be taken during a **Skill Declaration**
 - b. Narrator may take a **Risk** (for an extra d10) by adding 1d6 to the Heat. Only one Risk may be taken per conflict.
 - c. After a Risk, if the Risk die does not score a Merit, the Risk is escalated to a **Felony**
 - d. ...Player now rolls up to three d10, trying to score a Merit each time, the number of attempts indicating the grade of the Felony
 - e. ...For each grade of the Felony add an equal number of ★s to the Felony rank
 - f. The **Adversary always narrates** the results of a Risked conflict according to the grade of the Felony, or the Instinct, if no Felony has been committed
8. Determine **resolution**
 - a. **Boon**: Narrator narrates consequences as success, Narrator narrates a positive **flashback** including his 'Why?' and a Hobby, Active Team gain 2 Victory Points (unless there are Hunters), buy a Goal (optional), Narrator Cup passes clockwise, Heat reduced by 1 die, team roles switch

- b. **Merit:** Narrator narrates consequences as success, Active Team gain 2 Victory Points (unless there are Hunters), buy a Goal (optional), Narrator Cup passes clockwise
 - c. **Pass:** Adversary narrates success, including a complication, Active Team gain 1 Victory Point, Narrator Cup passes clockwise, team roles switch
 - d. **Curse:** Adversary narrates according to **Curse Chart** (below) using lowest Curse die number (adding your Felony rank) to determine Curse result, Narrator Cup passes clockwise, team roles switch
 - e. **Curse from falling Heat:** See below
9. **Heat Curse**
- a. When the **Heat falls**, count the numbers showing on the fallen dice, add your Felony rank and immediately refer to the **Curse Chart** (below) for results, Narrator Cup passes clockwise, team roles switch
 - b. On a **partially destroyed Heat**, dice remaining in the stack count as 3 per die for the determination of Curse results
 - c. Heat height is only persistent among a team's members, and affects the colour of narration (see charts on following page)
10. **Curse Chart** (p. 27)
- a. See following page
11. Reaching the Objective: **Goals** and the **Goal Target**
- a. After rolling Merit or Boon, Narrator may spend 5VP to buy a Goal
 - b. ...Immediately either reduce the height of the your team's Heat by 1 or Heal one of your team's Drive by one level
 - c. On achieving a number of Goals equal to the Goal Target, the Objective has been reached

CHARTS

Course Chart	
Course	Result
1-3	Fail : Adversary narrates success as a failure, Narrator Cup passes clockwise, team roles switch
4-7	Gain Heat : Adversary involves the media, increase Active Team's Heat by 1, Narrator Cup passes clockwise, team roles switch
8-11	Hunters : Adversary involves the Hunters, increase Active Team's Heat by 1, Narrator Cup passes clockwise, team roles switch. (Ongoing ->) For each Merit scored by the Active Team in subsequent rounds, cross off a Hunter Mark . For a Boon cross off all the Hunter Marks. Once all the Hunter Marks are crossed off, Active Team have evaded the Hunters. While there are Hunters, your team may not score any Victory Points . If your team gets Hunters as a Curse result while there are already Hunters, increase Active Team's Heat by 1 and refresh one of the Hunter Marks (or if no Hunter Marks are crossed off yet, treat result as Gain Heat)
12	Trauma : Describe a traumatic flashback for your contestant, involving your 'Why?', reduce your Drive by 1, narrate the failure of the conflict, pass Narrator Cup clockwise, and switch team roles.
13+	Excess : If the Curse is greater than 12, determine another result with the remainder, ignoring Fail or Gain Heat results. Subsequent Traumas beyond the first can be distributed to other members of the team.
Heat Status & Narration	
Heat	Heat Status
2-3	Quiet . You are rarely featured in the media and most people you meet don't recognise you.
4-5	Busy . You are featured regularly in the media, lots of people recognise you, and people will try to turn you in for a prize.
6- 7	Saturated . You are on every TV channel, everyone knows who you are, and everyone wants to cash you in as a prize. Civilians may try to hurt or apprehend you.
8+	Panic . The sky is filled with helicopters, there are roadblocks on every street, bullets fly at you from unknown locations. You are the most wanted person in history.

CO-OP RULES REFRESHER

Even in games with 2-3 players where there is only one team of players, there are still two *teams of contestants*, but all the players' contestants are on the same team, Team A.

Without an opposing team Source, you are not limited where to place the location of the Objective.

When you've only got one team, your team is always the Active Team. That means everyone can always speak in-character. Sweet!

Because there is only one team in the co-op rules, there is no 'other team' to act as the Adversary. Instead, everyone who is *not* the Narrator is the Adversary. So, whenever the rules describe a team role switch, just switch the Narrator player in the co-op game.

In the Co-Op game, the rules for Dilemmas change slightly. There is no other team to force a Dilemma, so instead, the Dilemma becomes a gamble. The Narrator may ask the Adversary for a Dilemma. The Adversary describes the Dilemma and now the Dilemma rules apply. If the conflict results in a Merit or a Boon, the Narrator wins an extra VP on top of any VP scored from the Merit or Boon. Note, you get to keep this VP even if there are Hunters present.

As there is no other team to fight, the rules for the finale change for Co-Op play. There are two options. You can either turn against one another at the Objective and use the normal finale rules to resolve it (which can be unsatisfactory if the game has so far been very co-operative), or you can Storm the Gauntlet.

- Must achieve 2 Goals + 1 for each player
- Goals decided before play continues
- Discard accumulated VPs
- Start the Heat at 5. After every roll, increase the height of the Heat by 1
- No Felony, Dilemma, Call for Help or Curse rules
- Fallen Heat kills instantly

APPENDIX A

HINTS & TIPS

SETUP

CHOOSING GOALS

If you're stuck for some Goals for the other team, why not pick something on this chart. There are some pretty whacky results, so use at your peril...

Random Goal Chart	
Number	Goal
1	Assassinate
2	Become shame of the nation
3	Break into a high-security facility
4	Break out of a high-security facility
5	Demolish a government building
6	Face darkest fear
7	Face your past
8	Get a body count of 10
9	Get a body count of 50
10	Get a body count of... Please, please don't make me do it!
11	Harm the innocent
12	Hijack a jet
13	Hurt your own family
14	Impersonate a well known politician
15	Kidnap
16	Make a politician feel 'touchable'
17	Rescue a kidnapped victim
18	Save a political figure's life
19	Start a gang war
20	Start a riot
21	Steal a government secret weapon
22	Stop a terrorist threat
23	Torture

GOALS & NARRATIVE

Sometimes when you ply a globe spanning session of Hell for Leather, you get these awkward jumps in the narrative.

EXAMPLE

If you've got to travel from London to Moscow, and you've got to narrate that with just 3 Goals, where do you cut the action? When you jack a car near Piccadilly Circus, and score the first Goal, where does the next scene begin? Germany? France? Or farther east? There can be Big, Huge leaps going on, which can be unsatisfactory.

My advice, get used to it, plan for it, embrace it. When you buy a Goal, skip ahead in time, all the way to the Objective city, if you want. You still have to get the other Goals, so it's no problem *where* you are in the world. It's all about *what* you've done. Think like an editor. Jump to the interesting parts. We don't need to know all the bits in between.

GAME-PLAY

NETWORKING

There are no favours in Hell for Leather. To put it another way, there are no rules for calling on old friends. You're on your own. Desperate isolation. That's what Hell for Leather is all about.

If any of the players try to call in a favour from an old ally, try to use it as a springboard for betrayal. Any Curse result *must* involve a betrayal or a Network trap.

NARRATION

If you find narration going on too long, and you can't get people to shut up, there's another solution. Ask the Narrator to give you some minor characters to play as the Adversary, and encourage in-character roleplaying between the Active Team. That way, even if narration goes on too long, at least you've got something to do.

DYING

Let's say you're playing a game and all the Adversary die. Do you win? It's up to you, but my suggestion is to run a Storm the Gauntlet with the surviving team, followed by the Epilogue.

Some people prefer to let everyone survive until the finale. That's cool too. The best way to run this is to give the opposing team a free Goal each time one of your team's contestants should have died. Now heal the 'undead' contestant back up to Shotgun, so they don't die off again instantly.

FINALE

RISKS

If you're cool headed, the best strategy for winning in the finale is never to Risk unless you have to. Thing is, you're never cool headed in the finale, so throw that bullshit advice in the trash. The real way to win is put 'em under pressure.

I always push for a massive lead in Victory Points as early as possible, so the other team are always playing catch-up. Nerves start breaking, fingers start trembling, dice start falling.

In short, don't be a pussy. Bring the fight to them!

HOW THE STACK FALLS

So the Heat has just toppled. Who's fault was it? Who gets punished? And all that other argumentative nonsense.

If you're **taking dice off** the Heat, it doesn't count if the Heat falls.

If someone **knocks the table**, rebuild the Heat. No harm no foul. Let it slide. But if the same person knocks the table *again*, they get a Felony.

If you're adding to the Heat, or building the Heat, that's a Curse. **Calm the fuck down, butter fingers!**

If you've taken your turn and the Heat hasn't fallen down, but it looks shaky, **count to 5** out loud. 1, 2, 3... If you make it to 5, you're safe. Phew!

CAUGHT DICE

Once it happened that a die nudged against the Heat, so that it hadn't landed clearly on any one number. Pretty rare, but the rule is, if it's inside the Conflict Target, and there are two possible numbers the die could have landed on, use the lowest.

APPENDIX B

EXAMS

It's time for a physical. Before you guys get into the Gauntlet, you're given a full check over. They want their contestants prime and ready to sprint. So let's see how you fare...

The first player rolls **ten** d10 at the Conflict Target (the bare bones of it, no need for a stack of dice in the centre, we're just trying to calibrate accuracy). Don't remove any dice until you've finished rolling them all. For each die inside the thick boundary of the Conflict Target, not touching the boundary but *inside* it, get 1 point. Add up the total.

Now player 2 takes the reins, and so on, until everyone has had a turn. Rank all the players.. If there are ties at any rank, roll a sudden death die for each player in that tied rank (the best result wins, repeating until a victor is determined). If it goes on too long, roll a d10 each to determine superiority, highest wins.

Now you've got the ranks, separate the teams according to the chart below:

Exam results		
No. of players	Team A	Team B
4	Ranks 1 & 4	Ranks 2 & 3
5	Ranks 1 & 4	Ranks 2, 3 & 5
6	Ranks 1, 3 & 6	Ranks 2, 4 & 5

Now, the good news. Ranks 1 and 2 both get a special bonus. They have an extra Driver circle, as they both play 'Contestant 1' for their team. Check the Contestant Sheet. See that extra circle there with the +1? That means the first time you receive a Trauma, you cross off this circle instead of reducing your Drive. You may only use this once, and it cannot be healed. The Trauma is otherwise unaffected, and must be described as per the rules.

Additionally, **Team A start play with 1 Victory Point.**

EXAMPLE:

Eoin, Jason, Daniel and Roger decide to play a game of Hell for Leather. Eoin rolls ten d10, scoring 4 points. Jason scores 5 points, Daniel scores 3 points and Roger scores 6 points. The rank order is 1 - Roger, 2 - Jason, 3 - Eoin and 4 - Daniel. According to the chart above,

Roger and Daniel are on Team A, while Jason and Eoin are on Team B. Team A get 1VP as a bonus, and Roger, as Contestant 1 on Team A, gets the bonus protection. On Team B, Jason is Contestant 1, so he gets the bonus protection on their team.

APPENDIX C

PLAY SHEETS

Sorry!

Play sheets are currently **in development**. Please visit the cobwebgames.com for a **temporary** Contestant Sheet and Conflict Target.

THANKS

I started writing this game for **Nathan Paoletta's** clever **Two Games One Name** competition in the end of October, 2009. Entrants were assigned random ideas for resolution mechanics. Myself and my designing co-pilot were given the options 'image based resolution' and 'physical resolution'. I scored the latter, and so the monster was born.

I'd been toying with a kind of 'marbles with dice' idea for another game and though I knew it needed some work, it sowed the idea for the jenga style resolution system you see here.

I was lucky enough to get paired with **Joey Prince**, of Contenders fame, who set me right with some clever design adjustments from the onset. Coupling that with support from **Graham Walmsley** on Story Games and Nathan Paoletta himself, I kept hammering at the idea until I got something playable.

So now, a big thanks to my chief playtester, **Daniel Klein**, who forced our group to keep playing Hell for Leather every week, interrupting our normal weekly schedule. Thanks also to **Eoin Corrigan**, **Susan Holmgren**, **Alex Chung** and **Joe Sullivan**, who provided me with generous ideas and more generous support, and to **Joe Murphy** for leading me in a new direction. Thanks to **Roger White**, the first to playtest the game, and for the unquestionable assumption that I'd fix it in the end, and to my twin brother, the great artist and thinker, **Jason Hickey**, the ping-pong board of my creativity.

If you have any suggestions, maybe you could leave a comment on the website. Or better yet, have a game and write about it in one of the gaming forums. The more we play, the more we learn.

You've made it to the end of the Playtest version of Hell for Leather. Thanks.

Sebastian Hickey

12th November 2009, Dublin