



The Zurvivor Franchise

A series franchise kit for Primetime Adventures

ORIGINS

I had wanted to see if Primetime Adventures could simulate a reality tv show. At the monthly game day I pitched *Zurvivor*, which was basically *Survivor: Zombie Island*. The players were interested, but by the time we went through the pitch phase it turned into a show about a television reality show. We still had our *Survivor*-like show, complete with conflicts just for the reality show portion, but we opened up a larger game world.

There have been three different series played in the *Zurvivor* setting, all dealing with various parts of a zombie pandemic. An additional series was created as a demonstration on creating characters for PTA, but never played. All four series are presented here. The final series, *Omega*, is detailed and ready for play.

HOW FAST ARE ZOMBIES?

Old-school slow-moving zombies represent the inevitability of death. Contemporary zombie movies like *28 Days Later* have them sprinting madmen. In *Zurvivor*, we came with up with the following rules. In *Safety In Numbers*, they were the sprinters.

How fast or slow zombies are in your show is a question your table will have to answer.

ZURVIVOR ZOMBIES 101

1. Zombies are slow-moving animated dead, although “juicing” zombies with a certain drug allows them to move much faster (and possibly think clearer) for four hours.
2. Zombies have an aversion to electric shock. Electric fences, cattle prods, and tasers are all good at slowing down the shambling horde.
3. Aim for the head.
It’s the only way to be sure.

ZURVIVOR: OUTRUN. OUTLAST. OUTLIVE.

Timeframe: Pre-Outbreak/Early Outbreak.

Zurvivor is a series about a popular reality tv show called *Zurvivor*. On our in-show reality tv show, four camps of contestants are on Zombie Island. Managing this television show are several crew members. Crew and contestants don’t interact when the reality show is being recorded and broadcast, but they can during camp restocking segments and sneaking to off-camera locations.

THE BASICS OF THE REALITY TV SHOW

Contestants are on an island with no escape. The name of the island on the show is “Zombie Island”, but that’s not the real name. While the contestants project an illusion that the island is completely open, there are certain areas that are protected for the crew of the show and certain areas that are out of bounds for contestants.

Contestants work together to survive. They are separated into four camps of contestants: Romero, Kirkman, Boyle, and Pegg. Each

camp elects their own leader, each camp competes against the others. All contestant protagonists should be part of one camp.

Contestants have to compete in challenges. Each camp has to select the required number of teammates who must compete against another team or teams in a mission, like finding a food cache in a maze-like ruin. The winners get a prize for the entire camp. The losers have elimination voting, sending one person out of the game.

Zombies are a constant threat. But they are managed. The crew may release three zombies in that maze-like ruin and, if the zombie catches a contestant and that person can’t defend him or herself, the contestant will probably die. And ratings will probably soar.

Only one will survive. As contestants are eliminated or eaten, the camps merge. Eventually there will be one survivor, the ultimate winner.

BEHIND THE SCENES OF THE REALITY TV SHOW

There is a safe zone for the crew. There is a production village behind electric fences where the crew works and lives. There is a way off the island (a seaplane is down at the harbor as are two large ships).

The island is more or less secure. There are remote cameras and microphones nearly everywhere. Humans and zombies have RFID tags so the crew can track whomever they need to (and display as graphics on the show). Challenge staging areas are set up and prepped well before contestants enter.

CHALLENGES ON THE REALITY TV SHOW

- Race along a dangerous path to a goal.
- Send one person out of the camp to a sentry point to watch for zombies.
- Teams compete in a maze of huts/ruins for a set number of items.
- Teams must work together to cross a river and return.
- Surprise zombie attack on a camp, forcing them to evacuate and find a new safe area.

PROTAGONIST EXAMPLES

The athletic one. A contestant that has trained for this. Glory. Honor. Winning.

The smart one. A contestant that will use his or her intellect to help out the camp.

The zombie rights activist. A contestant that knows the zombies are sentient. This exploitation must stop!

The eye candy. A good looking contestant that wants to launch his or her television career by winning the whole thing.

The network executive. A crew member that is in charge of the whole mess.

The director. A crew member that is in the control room, putting together the show.

The host. A crew member that is charismatic.

The doctor. A crew member responsible for the health of the crew.

The zombie wrangler. A crew member that isn't getting paid enough for this.

The corporate representative. A crew member whose company is sponsoring the show; concerned about ratings.

GET STARTED

Our opening shot begins with voiceovers from the control room with shots of monitors. We go through the monitors to the live action of some of the contestants in a challenge—a race through the jungle to the wreckage of a plane. Team Romero has beaten our protagonists there. Who finds the goal first? Conflicts could involve contestants proving themselves to each other or the other team, impressing the crew (and the show), or saving another contestant putting their lives above a prize for their team. To frame the conflict from the crew side, this could also be about competency and impressions: Does the zombie wrangler manage his stock well? Can the director punch up the show to please the network executive or the corporate rep?

KEEP GOING

Drop in a new challenge from the earlier list. The cameras are off and the host interacts with the contestants. Have a “confessional” scene. The zombie wrangler has to clean up a challenge zone. A storm rolls in unexpectedly. Attempted murder: someone is tossed into the zombie pen. Someone is juicing the zombies. Sabotage (?): the generator goes out—that means the electric fence is out, too. A portion of the fencing is damaged—could something have shambled through? A rival camp attacks the protagonist's campsite.

No Exit

I'll let you in on a little secret about zombie movies: they aren't really about zombies.

“Zombie movies” are about people forced to band together while an outside force threatens them. What will the survivors do?

Examples of zombie movies on your television: Battlestar Galactica. Lost. Falling Skies. And yes, The Walking Dead. They all have survivors banding together against an outside threat, but the real conflict comes from the fellow survivors.

COPZ

Timeframe: Early Outbreak.

Take the reality tv show *COPS*, set it during the first few days of a zombie pandemic and you've got *COPZ*. The show deviates a bit from standard PTA fare: due to the ride-along "you are there" format of the show, the protagonists are usually together for each scene, similar to your standard RPG's adventuring party setup. A decent way to avoid this is to have two ride-alongs occur at the same time, cutting back and forth between patrols.

In the early days of the outbreak on the mainland, nobody was prepared. It's the zombie apocalypse, caught on video.

PROTAGONIST EXAMPLES

Kevin Tidwell, senior deputy. He's been patrolling these streets for well over a decade and has a family in unincorporated Logue County.

Dani "Danny Boy" Shahi, senior deputy. Dani acts like the alpha dog, but it's all just a show.

Sarah Reese, rookie deputy. She's fresh out of the academy and is in her probationary period with the Logue County Sheriff's Department.

Hank Dolworth, camera crew. Hank is a veteran of the reality show and thrilled to be filming in and around Donal, Chris' hometown.

Guter Janek, filmographer. College dropout, filming his life as a documentary/art piece and somehow winds up as part of this whole mess.

Lee Toric, serial offender. Local yokel often in the wrong place at the wrong time; frequent guest at the county lockup. Personal set: his stained white tank-top undershirt.

King Horik, action news reporter. A familiar face from Channel 10 news, King is best known for his hard-hitting on-the-scenes reports of which restaurants failed their health inspections ("*Slime in the ice machine!*") and his series about which toys will kill your precious little child this holiday season.

POLICE CODES FOR THE ZOMBIE OUTBREAK

Code 3: Life-Threat Response. Use lights and sirens for rapid response to designated location.

Code 6: Stay Out of Area

Code 0: All units in the area respond
Code 3 to designated unit's location.

10-54: Possible Dead Body

10-57: Missing Person

10-66: Suspicious Person

10-67: Person Calling For Help

10-91: Animal codes. -91B, noisy.

-91D, dead. -91E, bite. -91V, vicious.

11-24: Abandoned Vehicle

11-25: Traffic Hazard

11-41: Ambulance Needed

11-44: Deceased Person (Coroner Requested)

11-80: Accident with Major Injuries

11-83: Accident, No Details

11-99: Officer Needs Assistance

187: Homicide

217: Assault with Intent to Murder

240: Assault

242: Battery

390: Drunk. -D, unconscious

415: Disturbance

417: Person with a Weapon (Gun).

-A, with a knife.

595: Runaway Vehicle

5150: Mentally Disturbed Person

GET STARTED

We're on patrol, of course.

Nighttime. A storm is moving in on the horizon. The call is a domestic disturbance call at Prosperity Knights Trailer Park. How is the situation diffused? How do the officers handle a routine call that could go wrong at any moment?

Only have a subtle reference to the zombie outbreak here, but make it something that isn't obvious "zombies are here". Something strange. Maybe all the dogs have run away. Maybe there's a brownout. Maybe someone has "the flu".



KEEP GOING

With Primetime Adventures' emphasis on creating interesting characters, just putting those protagonists next to each other should provide fodder for the next scene. However, if you need help with a scene...

Early scenes: The patrol comes across an accident. The patrol is called to a robbery location where they have to chase a suspect down a dark, spooky alley. The patrol meets up with another patrol vehicle to discuss the crazy things going on. ("Full moon, huh?") The patrol is called to the hospital to help restrain a violent patient in ER. A ten-car

pileup on the highway. Someone is standing in the middle of the road with a shotgun covered in blood—and a bite mark on his arm? Meeting back at the Sheriff's station.

Later scenes: Quelling looters. Traffic management on the highway out of town. At the home of one of our protagonists, looking for a loved one or memento. The power goes out in town. The thunderstorm comes in. The tornado sirens start to go off. Explosion at the gas station. Some of the crazed lunatics are assaulting the church. Helicopters overhead—the National Guard?

SAFETY IN NUMBERS

Timeframe: Full Outbreak

The zombie pandemic has been contained. The entire southern half of Dixie has been quarantined. Everything beyond the Wall is considered infected and anyone (or anything) that approaches the Wall will be shot on sight.

You are in the Quarantine Zone.

Safety in Numbers is your basic Zombie Survival television show. Empty cities, abandoned homes, lifeless factories dot the landscape. The North American Quarantine Zone covers multiple states. Your protagonists are survivors, stuck behind the Wall.

TASK FORCE ZETA

The zombies aren't the only things to worry about in the zone. The United States military occasionally sends in armored troopers, searching for something (or someone?). Military drop jets land, disgorging fully armored and armed elite military units. These killing machines complete their mission and return over the Wall. Think *Warhammer 40k* Space Marines' Terminator armor and you've got an idea of how these things look. Your protagonist is classified as infected—don't get spotted by the Zeta Troopers.

What do they want? That's the question your protagonists may discover as your show goes on. One possible answer to that question is in *Omega*, the final series in this kit.

CONNECTIONS

It's a bit difficult to fill out those Connection traits when your little group of five or six are last people on Earth. In *Safety in Numbers*, Connections are used during flashback

scenes, somewhat similar to how the television show *Lost* illustrated a thing from a castaway's past that has some bearing on the castaway's current situation. Don't worry if Jed's wife died before the series starts—she could still appear in the flashbacks to happier days. Jed can also use his wife as a Connection in a scene by invoking her memory.

These flashback scenes would also have conflicts. One that came up in play was with a flashback to Travis' escape from prison. Does Travis kill this one guard or does Travis run and we might see this guard again later in the series?

PROTAGONIST EXAMPLES

Jed, the survivalist. He has a bunker out back built for him and his family to live in, just in case the terrorist set off a nuclear bomb in the big city next door. You can take his guns when you pry them from his cold, dead fingers. (You probably should, just in case Zombie Jed twitches while its finger is on the trigger.)

"David" a/k/a Travis, the murderer. He was placed in solitary confinement when the outbreak hit and the facility was attacked. Released by a guard returning to the prison, Travis sees the pandemic as an opportunity to start again.

Sam, the child. Separated from her parents in the initial days of the outbreak, Sam had to grow up really fast in the past few months.

Chris, the young doctor. Chris has a dark secret: while working on a government project in a secret lab, the team created the virus that gave birth to the zombie plague.

Terry, the rookie cop. One of the last to make it out of the big city just before the military bombed the ever-lovin' bejeezus out of it, and the most recent survivor to join the group. Terry's training didn't cover any of this.

GET STARTED

We hear sounds of running and then it's the cast, sprinting towards the camera. They're running towards a pick-up truck. Everyone is panicked. The camera pulls back and up: we see they are being pursued by zombies. One of the protagonists stumbles and falls! The goods in the protagonist's backpack spill out everywhere! Zombies close in!

Possible conflicts to this scene: which protagonists heads (or doesn't head) back for our comrade? How does a protagonist (or

the group) treat the fallen for losing his or her share of the scavenged goods? The conflict isn't about if the protagonist who fell survives, it's about how his or her relationship is with others in the group.

KEEP GOING

Stuck for a scene? We're away from the haven and hear Zeta drop jets approaching. Task Force Zeta carpet bombs a nearby ridge. Shots are fired from a treeline—other survivors? A lone survivor attempts to raid the haven. The truck's battery is dead. Someone needs medicine. Someone has been bitten (are they immune?). A storm is fast approaching. Other survivors are running from a swarm of zombies.

If all else fails, flashback to happier days.

OMEGA

Timeframe: Full Outbreak

Omega is the flip side to *Safety in Numbers*. The zombie pandemic has hit, but is contained with most of the southern United States behind a quarantine wall. Beyond the wall, everyone alive, dead, and in-between are classified as infected and are to be shot on sight. In this series, protagonists are members of a scientific and military group working on the cure for the zombie plague.

Omega is based in what's now a border town outside the wall. In Camp Washington, there is an airstrip here, military barracks there. Over here is the civilian's compound along with the research station. Back that way is the cluster of support services buildings that pop up around military bases: bars, stores, more bars.

The mission: enter the North American Quarantine Zone, safeguard the scientists, and capture "living" samples of the plague to experiment on. Cure the disease. Save the world.

OMEGA SQUAD

For the purposes of our show, Omega Squad's chain of command is Brigadier General Joseph Wallace, followed by Colonel Elizabeth Chambers (possible protagonist), Second Lieutenant Erin McCourt, Sergeant Jackson Bell (possible protagonist), and then the corporals and privates (two Private First Class soliders are possible protagonists).

The scientists are headed by Jessie Partigan (a possible protagonist), who reports directly to Brigadier General Wallace. Under Dr. Partigan are a team of scientists and researchers, underneath whom are lab technicians. Two additional scientists provided as possible protagonists fit anywhere in this structure.

When venturing beyond the wall, the military members of Omega Squad are in light combat armor, modified to cover exposed areas and avoid bite marks, and carry rifles and cattle prods. Civilian members of the squad are similarly dressed, and are armed with pistols.

Omega Squad enters the zone either by drop jet, helicopter, or a mobile lab convoy, depending on the FX budget for the episode.



TV SCIENCE

Serotonin and *dopamine*. These seem to be the only two words that television writers have heard about the brain. Anytime something happens to someone's brain, it's going to lower one of those levels.

My wife is a neuroscientist. She *hates* this.

You're not neuroscientists. You're TV writers.

Need to throw out some medical technobabble? Here's some "science words" you can start with and sort of, but not exactly, what they mean.

Serotonin: a brain chemical that affects mood and emotions.

Dopamine: a brain chemical that makes people happy or rewarded.

Amygdala: a brain part that does stuff with memory, decision making, and emotional reactions.

Hypothalamus: a brain part that helps with all the stuff to keep the body running so we don't have constantly think about breathing. It also controls sleep.

Prefrontal Cortex: the front quarter or so of the brain that does stuff with moderating social behavior, personality expression, concentration, and problem-solving ability.

Motor Cortex: a section of the brain that plans and executes movement. (Drop in *primary motor cortex*, *posterior parietal cortex*, and *primary somatosensory cortex* to look super-duper-smart.)

Occipital Lobe: right in the back of the brain, deals with processing vision.

Priform Cortex: a mid-brain area that identifies scent and odor.

Immuno-: add this to another word to imply something about the immune system.

Pathogen: something that causes a disease.

Antigen: a bit of a virus or bacteria that an antibody can lock onto.

Isotope: a variation of a chemical.

Glycoprotein: a type of protien (biological molecule) that have glycans covalently attached to polypeptide side-chains.

Glycan: a chemical compound that plays a role in cell-to-cell recognition.

Covalent: a chemical bond.

Polypeptide: a long chain of connected biological molecules.

My wife is so going to kill me.

THE CAST

COLONEL ELIZABETH CHAMBERS, CAREER MILITARY

Col. Chambers has been in the Army for over twenty years, straight out of Texas A&M. Along the way she married, had a child, divorced, married again, and divorced again. Through it all, the Army remained faithful to her and she to it. At Camp Washington, she reports directly to the general and is in charge of the missions Omega Squad runs. Her issue manifests with the temptation to send Omega after Joshua, but she doesn't know where he is, or if he's still alive. And if Omega does come across him, he's to be considered infected and shot on sight.

Questions for you: What safe place do you absolutely know Joshua would have run to when the outbreak hit? How bad was the argument the two of you had the last time you saw him?

Concept: A full bird colonel whose son might still be alive beyond the Wall

Issue: Desperate to find her son, desperate to maintain her composure

Edge: Career Military

Connection: Joshua, her missing son

Connection: BGen Joseph Wallace

Personal Set: Her office, overlooking the American flag by the airfield

Spotlight Episode: Mid-season, but the fate of her son might be good for a second season reveal

SERGEANT JACKSON BELL, BABYSITTER

Enlisted a year after completing high school, Sgt. Bell joined up to see the world. Unfortunately for him, the pandemic began just after finishing up boot camp. Jackson can trust his unit—they've all been trained and know what to do. But the civvies? His issue comes up when dealing with the civilians.

Questions for you: Is Mara still alive? Who have you recently lost from the squad?

Concept: The sergeant in charge of Omega Squad, babysitting the science geeks

Issue: Resentful of this babysitting job

Edge: Veteran of the Battle of Jacksonville

Edge: "Stick to the plan."

Connection: Mara, his gal back home

Personal Set: The letter from Mara, tucked away in his kit

Spotlight Episode: Early to mid-season

PFC MIKE “MIKEY” FOISEY, GOOD OL’ BOY

Mikey is from these here parts—his old stomping ground is over the Wall. He’s a good-lookin’ fella with downhome charm who has been seeing with an officer on the sly, which would be dangerous for both of them if caught. His issue is all about being back “home”. There are friends, family on the other side of the Wall. Are they still alive? He made a choice that resulted in him being free and them dead or “infected”.

Questions for you: Who did you leave behind? What are you more afraid of: that they are still alive or that they are reanimated and waiting for you?

Concept: A good ol’ boy from around these parts, drafted into Omega Squad

Issue: Guilt

Edge: “...like the back of my hand.”

Edge: Everyone Loves Mikey

Connection: 1LT Tabitha Masters, aide to BGen Joseph Wallace

Personal Set: His St. Christopher’s medallion

Spotlight Episode: Near the end of the season

PFC SHILOH WISE, FELON

Shiloh should be locked away in a hole and left to rot, but there was good news: the US Army needed bodies and they needed them yesterday. So Private First Class Shiloh West stands, ready to serve for the next ten years whether Shiloh likes it or not. Shiloh’s issue manifests when standing in society comes into play—everyone knows why PFC Wise is here. They say that slavery was abolished, but really, how is this any different?

Questions for you: What crime did you commit that made ten years of forced servitude look desirable? Have you thought about carving out the subdermal tracking chip, burning off the tattoos, and making a run for it?

Concept: A convicted felon, serving a reduced sentence

Issue: Second-Class Citizen

Edge: Brutal

Edge: “Three thousand, one hundred sixteen days to go.”

Connection: Memories of Alice, back home.

Personal Set: Absentmindedly scratching at the chip implanted in Shiloh’s neck

Nemesis: 2LT Erin McCourt, who detests convict conscripts

Spotlight Episode: Mid to late season

JESSIE PARTIGAN, LEAD RESEARCHER

Jessie worked in a highly secure lab doing research on cellular regeneration when suddenly the entire project was pulled, taken away by the military. That was five years ago. Two months ago, Jessie was picked up from home by Brigadier General Wallace. The project from half a decade ago was what led to the pandemic. Now, Dr. Partigan has been recruited to work on a cure. Jessie’s issue comes up when confronted with the results of the earlier work.

Questions for you: Did you know what your earlier work eventually led to or did you first find out when Wallace told you? Did you come to Camp Washington willingly?

Concept: Part of the original scientific team that helped create the plague

Issue: Atonement—“I have become death, destroyer of worlds.”

Edge: Soulless Science

Edge: Night Owl

Connection: BGen Joseph Wallace

Spotlight Episode: Mid to late season

TIMOTHY WEST, WIDOWED SCIENTIST

Almost immediately after the wedding, Timothy joined the project. Three months later, his spouse was gone. It has now been six weeks, six weeks without a proper chance to grieve—the project is just too important. Timothy’s issue is all about coming to terms with the death of his spouse.

Questions for you: What did your spouse do? What course of action are you taking to distract you from that loss?

Concept: A young scientist who recently lost his spouse

Issue: Loss

Edge: That’s *Doctor* West, thank you

Edge: World-travelled

Connection: Chaplin Garfield

Personal Set: Absentmindedly toying with the wedding ring he just can’t take off

Spotlight Episode: Mid-season



SHANNON CLOUD-BLESSING, YOUNG RESEARCHER

This is the first time the Cloud-Blessings have been apart for a long stretch. Dylan has started a two-year post-doctoral stint up in Boston for Ryland Pharmaceuticals while just over a month ago, Shannon has signed on for a highly-lucrative contract for an unspecified length of time over a thousand miles away. Shannon's issue comes up a lot as the youngest person on the scientific team, eager to make a name in the field and use this posting as a springboard to a long successful career.

Questions for you: How is the state of your marriage to Dylan? Which soldier has been shamelessly flirting with you?

Concept: A young researcher with a freshly-minted degree

Issue: New Kid on the Block

Edge: Freshly-Minted Doctorate

Connection: Dylan Cloud-Blessing, spouse

Connection: Dr. King, Shannon's mentor up at New England University

Personal Set: Shannon's purple and white laptop

Spotlight Episode: Early season

JORDAN BARROW, SENATORIAL AIDE

This plum assignment could catapult a young politician's career, but Jordan knows exactly what the oversight job at Camp Washington is. Exile from DC by a political rival in Senator Weiss' office. The only way to stay in the Senator's good graces is to do a stellar job representing him down here. Jordan's issue is about advancing in power: pushing the Senator's and Jordan's interests. Questions for you: How loyal are you to Senator Weiss? Where does your agenda differ from his?

Concept: A senator's eyes and ears on the ground

Issue: Prove My Worth

Edge: Political Operative

Edge: All kinds of luck: good and bad

Connection: Senator Eric Weiss, back in DC

Personal Set: A small office whose window air conditioning unit is constantly running

Nemesis: Kai Orani, political rival and fellow aide to Senator Weiss

Spotlight Episode: Late Season

BRYCE ROSSLAND, EMBEDDED REPORTER

Bryce Rossland is possibly best known for his four books covering his journalism experiences around the world. He's been on the front line in Kabul, Basrah, and Miami. He has been with Omega Squad for a few weeks now. His issue deals with the public perception. He wants to be known as successful and competent. Not that everything has to be about him, but Bryce knows the real story isn't the zone, it's Bryce's experience in the zone.

Questions for you: What would you do to get the real story? Have you embellished any of your past exploits?

Concept: An embedded reporter

Issue: Pride

Edge: Covered Afghanistan, Iraq, and Miami

Edge: Ride-Along

Connection: Charlie Voss, editor at Global News Network.

Personal Set: A bottle of scotch

Spotlight Episode: Early to mid-season

OLIVER STARK, CORPORATE REP

The rep from Ryland Pharmaceuticals, working in the best interests of the Company. Bossy, manipulative, deceitful because that's how you get ahead in this world. His issue comes up when someone challenges his mission. However, his big choice at the end of the season: does he side with his corporate masters or does something happen that makes him want to side with someone at the camp?

Questions for you: What would it take for you to disobey the Company? How can you personally profit from what's going on here?

Concept: Big Pharma rep, here to watch over things

Issue: Control Freak

Edge: Plan B

Edge: "That's on a need to know basis."

Connection: The Chairman

Nemesis: BGen Joseph Wallace

Spotlight Episode: Near the end of the season

GET STARTED

We open on early morning, the sun lazy in the sky, a gentle breeze across an overgrown meadow. There is a slight rise past the white fencing at the edge of the meadow, atop which we see a picturesque farmhouse in dark red with yellow trim. In the foreground, in the meadow, in front of the fencing, is an old pickup truck. Now that we're holding on this image a moment, we notice that the wooden fence is broken behind the truck, but we wonder why we're holding on this sunny view of a farm when this noise starts up: wind, ferocious wind coming from where? The sun-burnt meadowgrass is swirling around and around and the dust clouds are picking up and the noise is loud, oh so loud and the truck is shaking and rocking and it's getting dark and the truck's right side is slowly lifted off the ground and now as it is flipped over on its side we see descending from the top frame of the screen landing gear as the heavy, bulky, ugly military transport jet touches down, ramp opening and armored men and women pour out with a Greek letter—the last Greek letter—stamped on their shoulder pads, right over the American flag.

Omega Squad has landed.

"Omega One, Omega One, this is Charlie Whiskey Actual, over," comes the voice over comms. Charlie Whiskey—Camp Washington. That's your commander speaking. You respond with a go-ahead. "Be advised, high range recon indicates movement at farmhouse at Waypoint Alfa. Approach with caution and clear Alfa. Charlie Whiskey Actual out."

This scene is about approaching the farmhouse and clearing it. Inside are survivors who will open fire on the approaching unit. They might shoot off a few rounds and flee. However, they are civilians and they are classified as infected.

Conflicts in this scene may be about the morality of the situation: does anyone on the squad hesitate when they realize its actual people up there? If they don't shoot back, they risk exposing Omega Squad to infection. The conflict could be about how a protagonist reacts under fire: have a non-protagonist member of the squad be shot. Do you expose yourself to danger by rushing out there to save your friend? Do you stay behind cover? If you stay behind cover, do the others see you as being logical

and smart or do they think of you as a coward? The conflict could be about the effectiveness of one's leadership: Do you take out the resistance methodically and without further injury? Or are your commands sloppy and someone gets hurt?

KEEP GOING

Sometimes it's tough to think of what comes next. Remember, with *Primetime Adventures*, you don't have to play out every second of every day. Like a television show, you can jump around in time and location. We just cleared out the farmhouse in the opener but there's still more to that mission? Nah, just jump ahead a few hours where everyone is all back in Camp Washington. Maybe debriefing on the mission, maybe eating dinner. Here's a few starters:

At camp: "Mission brief in twenty minutes, chuckleheads." In a briefing/de-briefing scene. Letting off steam playing a makeshift game of basketball/football/soccer. Letting off steam in a supply closet with a different type of one-on-one game. Complaining in the mess hall. Watching the wall from a tower. Going on a tour of the camp. Hitting the off-limits bar outside camp proper. "We should all get a tattoo." Interesting findings in the lab. Viewing a recording of an experimental subject: "there, did you see that?" Attending a dissection of a deceased (again) subject. Defending the validity of the research. A report call from the off-site superior: they'll be by in three days to see how the project is progressing. Presenting our findings. Making a drug deal. Things are missing. Cremating the remains of test subjects: "Wait... I know that corpse." Thrown in the cooler.

In the zone: Ambush by surprisingly coordinated living infected. Wild tiger, escapee from the local zoo. A mound of corpses, burnt in the crossroads. A church bell starts ringing in the distance. "We can't raise the chopper." The main lab truck breaks down, stranding the convoy. Scavenging the Wal-Mart ruins. Advance scouting action: the bridge is out. Someone gets separated from the group. "This is my old house." Infected survivors: someone is recognized. Someone booby-trapped this bomb shelter. "It looks like someone is living here." Orders have changed—we have to bug out in five minutes! While everyone else is outside, one of the protagonists finds a survivor, hiding, afraid for his/her life.

words and stuff
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