

MARTIN ANNANDER



THE
MUSTANG
SALLY'S

Playtank



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Cover Image

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Original Cast

Mattias Escudero Liljeqvist, as Howard Silva

Tobias "Dopefish" Lundmark, as Mary Williams

Roger Mattsson, as "Nick" Nicholas Lynnwood

Pedram Mazloom, as Dr. Leonard Wilkins

Johan Oskarsson, as Kimberly Shaw

Patrik Skog, as Adam Benton

Robert Träffe, as Dr. Rodney Chaney

Inspiration

Splatter (swedish RPG).

A weird Danish rock song, by Red Warszawa.

Tiger King, on Netflix.

Overview

Horsing Around

After years of failures, the American Olympic Dressage Team is going to the best training camp in the world to fight their way back to the top.

TV producer Howard Silva sees his chance to make good TV and puts the last of his credit debts into covering them with cameras.

But when the horses on the training farm seem to have a taste for human flesh, Howard ends up making very different TV from what he had intended...

Splatter?

In 2001, Alltid Attack ("Always Attack") released the role playing game **SPLATTER** in Sweden. A hundred pages that were both grimdark and splatstick at the same time. This scenario was written for this game but can easily be adapted to any rules light system. The scenario mostly ignores the setting established in **SPLATTER** anyway.

For reading the numbers, you can roughly refer to numbers in any WEG d6 system.

Cast and Crew

The cast needs some time to be fully established. Give it the time it needs—a couple of hours of role-playing with a false sense of security is perfect. Then it's time to die.

The Athletes

The stars of the show! But they're also just supporting cast and can be sacrificed as the situation demands. Save them long enough to establish their personal conflicts and to highlight how detached they are from reality.

The athletes personify all the negative tropes sometimes ascribed to the rich and successful: they lack perspective, they're stereotypically spoiled, and almost entirely incompatible with "regular" people.

Lucia Williams, Sally-Pie

Previous Ms. Florida. Part of Florida's upper class, big fan of the 2nd Amendment with personal experience of using lethal force under the 'stand your ground' regulations: she shot and killed a young man playing loud music from his car in a parking lot. She carries a small handgun in a shoulder holster (+3 db).

Kelly Davis, Sally Sota

Dressage athlete from Minnesota. Loves to hunt, loves nature, and is just a nice, honest, and easy going person. But she's also fantastically spoiled and used to having things done her way. She has never had a regular job in her whole life but works hard for the dressage team.

Kristin Smith, Cowgirl Sally

Dons her wide-brimmed cowboy hat and speaks with a

southern drawl. The only daughter of a Texan banker who throws money at his daughter so he doesn't have to keep her at home. She doesn't understand money and is used to having access to cars, limo taxis, expensive restaurants, and the like.

Paul Stark

From South Carolina. Used to do Rodeo but hurt his back and got into dressage during rehabilitation. Depressed that he lost his best years to injury and is extremely picky with food. Married, with two children he never sees.

Team Sally

Supporting the athletes are a physician, a veterinary, and a groom. They're intended as player characters and are identified by their (comparable) loyalty to the athletes.

Kimberley Shaw, The Groom

As a teenager, you worked on your family's horse ranch in Texas. There you got to know Kristin Smith— "Cowgirl Sally"—and you got along very well. When Kristin started competing in dressage, it came naturally that you took care of her horse and went to training camps and competitions as her groom.

You soon realized why. Your parents had sponsored Kristin and her dressage team with large sums of money—money they did not have. The ranch soon belonged to someone else, your parents settled in a home in Florida almost completely destitute, and all you had left was Kristin's dressage team.

In practice, you're almost a serf. You take care of their horses, smile, and play the game of being a good worker, but would do anything at all to get out.

If you could somehow apply for a job at the stud farm without the divas noticing and then simply stay behind as everyone else leaves, you would finally be free.

Dr. Leonard Wilkins, The Physician

You never actually completed your medical education, but call yourself Dr. Wilkins anyway. Who would argue?

Your job for the dressage team actually began when Lucia Williams— "Sally-Pie" — Left her husband to be with you. This was before her divorce when she wanted to keep you as close as possible.

You have become fully aware of how far her possessive tendencies extend since then. Officially you are the team physician, but really you hardly even know proper first aid. You watch YouTube clips and try to read articles to be able to talk the talk, but your whole job is really a facade.

Sally-Pie has been tired of you ever since. You mostly take it cool and pass the time. But some routines you maintain—some may even be for real. It is when someone in the dressage team has real problems that it becomes difficult. You try to get as far as you can by talking like a doctor and if that's not enough you improvise. If it doesn't work there is always something (or someone) to blame.

You don't know exactly how to get out of this situation, but maybe the TV team can be your key to freedom.

You're willing to tell them anything to get away from the Mustang Sallys. You can even make shit up just to get out of this living Hell.

Dr. Rodney Chaney, The Veterinarian

You used to have your own private horse clinic. Good rich people came to you with their horses. But then came the accusations. You were too close with young girls and boys. Your business, your marriage, and really your whole life collapsed, even though the accusations were never true.

Your own children no longer talk to you and most people who remember the name "Rodney Chaney" in the equine world see you as Satan himself.

But The Mustang Sallys welcomed you with open arms. Time has not healed all wounds and probably never will. The best thing you can aim for today is to retire as far away from the hustle and bustle as possible.

But to do that, you have to make money, and it's obvious that the Mustang Sallys only picked you up as the team's veterinarian because you're pariah everywhere else and therefore can't get charge as much for your services.

Somehow you have to find an opportunity to make real money. Maybe the reality show is your chance, if you can make sure that there will be a little extra drama between the Sallys. But to do that, you first want a good deal with the TV producer, Howard Silva.

The TV Crew

Howard Silva has put together his own little team that has worked with him for several years. They get paid poorly, are ignored creatively, and work long hours. But they all want to make good TV.

The TV team are in many ways the main cast of the story and are of course meant to be played by players.

There's an interesting dynamic between the mostly disillusioned Team Sally crew and the TV Crew.

Howard Silva, TV Producer

Your previous project failed when the "dying" gorilla died two weeks into filming. No one wanted to buy a two-week hospital bed shoot with a monkey in a coma and indifferent veterinarians complaining about the cost.

The project before that, about dogs injured by landmines, collapsed when it turned out that significantly more people were injured and war protesters thought it was an outrage that TV would be covering dogs.

All your material from the "legless orphanage" was considered too much for TV.

The project before that ...

It simply hasn't gone very well for you in the last three, four, fifteen years. So now, with the dressage team, not only is your career at stake but your personal bankruptcy as well.

The truth is that you can't even afford to pay the salaries of your employees. Credit cards that pay off old credit debts in a long chain of interest rates you cannot afford are your only actual assets.

The cameras will have to roll and there has to be good TV, no matter how much creative manipulation is needed. If the cameras stop rolling, you're fucked.

You smoke like a chimney, get no sleep, and will have to answer questions from your team with harder answers than ever. But it's time to make TV like TV has never been made before!

Adam Benton, Video Editor

Before you started as a video editor you had no real purpose in life. You drank beer, smoked weed, and talked shit about everyone who worked for a living, though deep down you would have preferred to be one of them.

Then you made a movie with your friends. It became an

impromptu comedy that you happily learned to edit. Out on the air, via YouTube, it became a hit almost immediately. Soon the phone was ringing off its metaphorical hook and you even received an email from Howard Silva, a real fucking Hollywood producer!

You've worked with Mr Silva ever since.

It took you a couple of years to realize that Silva did not pick you up because you were "great at what you do," but because you didn't charge as much as the ones Silva normally hired. You understood very well why, when salaries were late and project after project went to hell. Silva was either unlucky or simply not very good at his job.

But it feels like the wind is turning. The horse idiots seem to be just the kind of people to become good TV. And if you just get something meaningful on your resume, you can get rid of Silva once and for all and make a real career in Los Angeles, finally.

Mary Williams, Camera

For five years, your workplace was a porn studio in Los Angeles. But at least you stayed behind the camera and never in front. You dried body fluids from camera lenses and planned revealing shots. Disillusionment was complete, and you kept lying about what you were doing to your college mates from the film school. You became damn good at juggling the lies around your actual and your fictional life.

"I make obscure documentaries," you claimed to parents, boyfriend, and everyone else.

But after actually doing obscure documentaries and reality TV for a while, you almost long to return to the moans and the porn divas. With Mr Silva, the job is a constant toil and nothing is good enough.

Besides, nothing is ever finished, because Murphy's Law has it in for everything Silva does.

Deep down, you want to find a real scoop—show something to the world that it's never seen before. You are chasing the perfect image. The secret that is out there waiting to be discovered. It feels ridiculously unlikely that it is hiding in a fucking horse farm, but if it does, you will be there and the camera will be recording every detail.

'Nick' Nicholas Lynnwood, Camera

You enlisted in the Marine Corps when you turned 18, just like your dad. "Hoorah! God Bless Muricah, hodgie

motherfuckers.” You replaced Call of Duty with an automatic rifle and a camera. The latter because you acted as a documenter for your battalion.

But war was hell. You saw comrades die and were caught in a crashing helicopter before being forced to fight for life for three days. Almost immediately afterwards, the psychologist wrote you out. “Honorable Discharge.” Your father didn’t want to talk to you after that. Your parents divorced and you had to try to leave soldier life behind.

A quick education later, you tried to get a job “with computers”, as your mother put it, but it turned out in your first job interview that your experiences behind a camera were more valuable. Mr Silva was your rescue.

Since he chose to hire you, you have used the work as your therapy. You are always ready, and sometimes your previous career as a non-commissioned officer shines through, but you try to hide it as best you can.

The hardest thing is to stop saying “yessir” and act as Mr Silva gives orders.

Bucephalus Personnel

The final group of named characters are the Greeks who work on the farm. They belong to an ancient group that has bred Diomedes’ horses since the days of Heracles, but this is of course a secret to the players until they manage to figure it out. If they figure it out.

The idea is that the employees should feel more like a part of the background than actual extras. Only name them if the players ask for their names. Otherwise, present them as their professions.

For example, “a helper takes care of your bags”, or “two grooms help Kimberley with the dressage team’s horses.” Avoid using their names and they will turn into background color.

During the day, employees will patrol the property and do their jobs. But they are also the ones who sabotage vehicles during the night and create the conditions for the final phase of the scenario.

Their goal is to rock the group into a false sense of security, feed them one by one to the horses, and finally release the horses so that they can hunt the last survivors for sport.

With the Horses

Eliza Angelou, World-Renown Dressage Trainer
Vasso Laskaroglou, Veterinarian
Giannis Baliades, Groom
Magda Rodinopoulou, Groom
Eros Kormotis, Groom
Dorothea Gounarou, Groom
Alexandros Thanakos, Groom

In the House

Demi Laskelli, Chef
Spiros Constantinides, Waiter
Cybele Antonili, Maid
Marios Pallallis, Maid

On the Stud Farm

Grigorios Theodoropoulos, Work Leader
Markos Tatoulis, Farmhand
Myron Milotis, Farmhand
Theodora Boulopoulou, Arborist

Construction Workers

Aristeidis Molopoulos, Work Leader
Mideia Biralli, Architect
Konstantinos Dimitriakis, Carpenter
Lisa Ballili, Carpenter
Markos Papakis, Carpenter

Introduction

Road Trip

In a number of cars, including a large horse transport for the dressage team's own horses, The Mustang Sallys and the TV team are finally on their way to the Bucephalus stud farm and dressage training camp.

It's glorious sunny California, but the roads get worse the deeper out into the countryside they get.

Along the way, abandoned gas stations and other signs of depopulation can be seen. Some may wish it were not so, while others long to return to the big city and get a chance for a few cheap jobs at rural communities in general and rural California in particular.

Later in the evening, the crew stops at a worn roadside restaurant—The Depot—to have a late dinner before the last hours of the trip end. Here, players learn that they have lost mobile coverage, but only if they try to use their phones for anything.

After a hearty evening dinner and a cup of tarry coffee, they finally climb back into their vehicles and begin the last leg of the journey.

They arrive at the Bucephalus farm just before midnight. Everyone is fantastically tired when they are welcomed by a helper (Markos Tatoulis) who shows them where to sleep, and two grooms (Eros Kormotis and Magda Rodinopoulou), who help them to stall the dressage team's horses.

Remember to only use the names of the people on the farm if someone expressly asks for them.

The staff warmly welcomes them, wishes them a good night, and says that Eliza—the coach they pay for—will welcome them tomorrow after breakfast.

Some fun things to do before tucking in for the night is to put up cameras, decide who sleeps in which room, and so on.

Play up how selfish and aloof the athletes can be if you want to by having them each insist on having their own room even if that forces the TV crew to share. This is a good opportunity for some initial role-playing.

Part 1

That's Mine!

After a good night's sleep, it's time for a first introductory day. The dressage team has a hard schedule with personally formatted training, from running to weightlifting, and at least five hours of training with a horse per day.

They get into this fairly immediately and it becomes the players' task—especially the TV team's—to follow them through everyday life.

Let the pace start and let the players establish some routines before you start peppering them with small banal events.

All the drama that arises is silly and ridiculous and exaggerated. Pampered adult children with stupid first world problems.

Welcome!

Sunday—the first day on site—is mainly about learning the farm, meeting the trainer, and setting up the work.

The farm's star trainer, Eliza Angelou, proudly presents the farm itself and its reputable dressage arena. She says that Bucephalus was Alexander the Great's horse and that the name has been inherited for a couple of generations.

In one of the rooms in the big house there is a "wall of fame" with several big names in dressage who all trained on the farm.

There are also numerous prizes, trophies, and awards, claimed by the stud farm and its various dressage luminaries.

The House

Athletes and player characters live in the large main building; no staff. The cook but leaves in the evening and returns early in the morning.

It's more like sharing a home together than being accommodated, and guests are expected to do most things themselves. Making the beds, washing their clothes, or providing themselves with snacks from the pantry.

Mare Stables

Out of the finished houses on the stud farm, it's the mare stables and the barn that are large enough to pay attention to.

Other buildings are either not finished or just roofs on poles that have been erected to shelter the animals from the sun.

The mare stables are completely identical inside.

Bucephalus

The farm itself is quite large. It is built to sustain extensive breeding of award-winning horses.

Between 30 and 40 horses are on the farm when the characters arrive.

1. The house where everyone lives. Personnel lives off the farm, to the north, in a small trailer park.
 2. The breeding house.
 3. Stables for mares with foals. Also used to keep injured horses away from other horses, and used to quarter the athletes' horses.
 4. Storehouse, with equipment for running the stud farm.
 5. Construction site in the process of becoming a second house for teaching courses.
 6. Sun shelters built as pasture attachments, so the horses can hide from the sun if they want. Also houses water and feed.
- A. Exhibition Court. Trampled soil that can be supplemented with gravel depending on need.
- B. Paddocks, where the farm's horses are kept. The farm has many different paddocks since horses have different needs depending on age and training.
- C. Dressage arena, where the training takes place.
- D. Stallion paddocks. Max one stallion per paddock.



Schedule

After the welcoming, a rigorous schedule is presented that will put the athletes through their paces in the coming ten weeks.

The schedule looks the same for each week and means that no one will sleep very much.

Food is prepared in the big house at regular hours, but there are always healthy smoothies, sandwiches, and salads provided, and of course water and nutritional supplements according to each athlete's personal diet.

Weekly schedule

- » Monday to Friday: Follow the daily schedule.
- » Saturday: Free individual training, the horses are resting.
- » Sunday: Free horse training, the athletes have free time half the day.

Daily schedule

- » 06-07 a.m.: Six-kilometer run.
- » 07-08 a.m.: Breakfast.
- » 08-09 a.m.: Yoga, stretching exercises.
- » 10-12 a.m.: Horse pass 1.
 - Warmup
 - Steps
 - Gallop
 - Dressage exercises
- » 12-01 p.m.: Lunch.
- » 13-17 p.m.: Horse Pass 2.
 - Warmup
 - Steps
 - Gallop
 - Dressage exercises
- » 17-18 p.m.: Dinner.
- » 19-20 p.m.: Strength training.
- » 20-24 p.m.: Rest / leisure.

Drama

Add a drama scene when you feel that it fits, and spread them equally between cameras and film crews the best you can. Let the producer work hard to try to achieve something interesting with the horse divas' training life.

Exaggerate the banality of it all. Get the players to dislike the athletes as much as possible. Make them focus on the drama and forget what kind of game they are playing.

d66	DRAMA
11	Sally Pie doesn't want to train today, because there is only the Peanut variant of her favorite energy bar in the pantry and no mango.
12	Sally 'Sota demands to move training to one of the paddocks and have the helpers rake the whole course so it "feels" right.
13	Cowgirl Sally tells a camera that she always wanted to be a cowgirl when she was little, but that it turned out she mostly got dust in her hair.
14	Paul cannot work with the horse because of the camera team. He feels that he is dazed by sunshine reflected from the camera lens; even through the lens cap.
15	Paul tells a camera that he really hates dressage, but that it is too late for him—at 45—to switch gears.
16	Cowgirl Sally asks someone from the TV team to get her a new water bottle, because the one she has is too warm/too cold/too watery.
21	Paul wants hamburgers, not salad. He's American—not vegan. If he came from vega, salad might have been his thing.
22	Sally 'Sota can't get up in the morning "in this time zone." It's just two hours off from her home state.
23	Sally Pie complains that Dr Leonard is too importunate. She giggles while voicing the complaint.
24	All Sallys are annoyed because they don't think the teacher can tell them anything they don't already know.
25	Cowgirl Sally and Sally 'Sota can't agree on what to watch on TV. Cowgirl Sally wants to watch NRA TV while Sally 'Sota wants to see a nature documentary.
26	Paul gets scolded by Sally-Pie for leaving his dirty socks on an armchair in the living room.
31	Sally-Pie gets drunk in the evening and starts hitting on someone in the staff. The object of her attention is very bothered but too polite to protest.
32	Sally 'Sota is captivated by the library and wonders why anyone in their right mind would choose to read books when there's TV.
33	Cowgirl Sally wants to train with her hat on but the trainer says that it will obscure her view and insists that it won't be included in the uniform anyway.
34	Sally 'Sota attests that someone has replaced her horse. It's completely untrue of course; everything is just as it should be. She throws a tantrum anyway.
35	The coach tells Sally Pie that she can pack her bags and go home. She is persuaded by Cowgirl Sally and Paul (with bribes) to give Sally Pie a second chance.
36	Paul thinks the lunch is a little "too tasty" and would rather eat something that tastes "more normal."

d66	DRAMA
41	Someone drank Sally-Pie's energy drink. Who the hell was it? Her whole day is ruined and she doesn't stop nagging about it.
42	Cowgirl Sally wakes one of the player characters during the night and demands to switch bedrooms because Sally 'Sota snores.
43	Sally 'Sota questions why there is so much staff at Bucephalus. Wouldn't it be much cheaper with fewer? She doesn't want to pay people's salaries!
44	Sally-Pie and Cowgirl Sally try to feed a foal with carrots until it gets annoyed and bites Cowgirl Sally in the hand. Sally-Pie offers to shoot it, as punishment.
45	Paul demands a proper American BBQ for the evening. Burnt ends, brisket, a six-pack should be on offer.
46	Sally 'Sota throws off her riding gear and says she's quitting. Everything is shit and she has always hated horses! The next day she pretends it never happened.
51	Paul is offended that someone takes fries from his plate. He ends up throwing away his food, his plate, his cutlery, and acting out aggressively.
52	Sally 'Sota wonders why her bed is not made. Turns out she has never made a bed in her entire life. She demands a player character does it for her.
53	Paul threatens his horse, saying he'll fry it if it doesn't improve. Everything is a defense against his own failure. He all but beats his horse.
54	Sally-Pie has a breakdown, saying it's completely pointless for them to train at all because they will still not make it through the Olympic qualifications.
55	Cowgirl Sally refuses to be filmed and fights to rewind the tape and record over something she just did. She refuses to accept that this isn't possible with digital.
56	Sally 'Sota yells at Kimberley Shaw that she's fired because she's completely fucking incompetent. It's clearly not the first time 'Sota has had such an outbreak.
61	Cowgirl Sally beats her horse with her stick because the horse has "made a mistake." She never makes mistakes.
62	Sally-Pie is cleaning her gun and talking about what a bullet does to a human's internal organs. Cowgirl Sally listens intently.
63	Paul refuses to come up with a "Sally" name, against the wishes of the other three, insisting he's a man and men can't be called 'Sally'.
64	Sally-Pie pulls her gun on someone in the staff because she feels threatened. The staff backs away, frightened but alive.
65	Sally-Pie and Cowgirl Sally completely agree that Paul must be gay, since he has never flirted with either of them.
66	Sally 'Sota cries because her father has never accepted her and uses money to avoid having anything to do with her.

Part 2

Good Fucking TV

The dressage athletes train hard and their ridiculous drama makes everyone involved lose their last remaining faith in humanity.

As the routine starts to sink in and feel like a routine for the players too, it's time for part two.

It's time for people to start dying.

The 'Other' Schedule

The staff on the farm wants to make sure that no one survives. No one.

Their goal is to feed their horses with the farm's visitors. (Read more about the man-eating horses in Part 3.)

So far, the most important things you need to know is what happens at night and behind the scenes.

Cars are rendered useless

The spark plugs from all petrol engines will be removed during the second night or later. This includes all cars, except the large horse transport. The latter is instead sabotaged by cutting off the fuel hose inside the engine compartment.

This is done by the helpers (Markos Tatoulis and Myron Milotis) and it is absolutely possible to catch on camera or even to witness, depending on what the players decide to do.

However, the player characters can only pick up on this if they actively monitor the cars, and given the amount of trivial drama generated by the group, they should typically be too busy for it.

People are fed to the horses

After the cars are disabled and the farm staff has a chance to get to know the TV crew's routines, they will start kidnapping people and feeding them to the horses. They don't use poisons, because they don't want to risk poisoning the horses. They use clubs, baseball bats, and iron pipes.

Player characters or athletes who walk alone at night will be lured by staff in the way that works best. The staff can ask for help, ask about something that concerns the athletes, or in other ways gain their confidence. Then they will try to ambush the person and feed him or her to the horses in an unconscious state.

The staff will stay cautious and vigilant and won't use firearms or other loud equipment. If they can't be at least three against one, they will wait for a better opportunity.

Clues

It's possible for the characters to do some research on the farm, and it's not hard to find stuff that is truly suspicious.

At best, this can create scenes where players get a chance to connect the strange material with the horses on the farm.

Again, they should be too busy most of the time to dig too deep into anything on the farm, but the following snippets can be used if they search for them.

'The Mares of Diomedes' Book

"The Mares of Diomedes, also called the Mares of Thrace, were a herd of man-eating horses in Greek mythology.

"Magnificent, wild, and uncontrollable, they belonged to Diomedes, king of Thrace, son of Ares and Cyrene who lived on the shores of the Black Sea.

"Bucephalus, Alexander the Great's horse, was said to be descended from these mares."

Book on Meat-Eating Horses

"Horses may eat sand, wood, manes/tails, and manure due to boredom or inadequate nutrients. Sometimes horses are just inquisitive, though, and start trying different objects to see if they are edible.

"People may attempt to explain away this behavior by blaming pica, which is when animals (including humans) eat abnormal things that have little or no nutritional value.

"However, it appears that the occasional herbivore learns, by accident, that they can eat animals."

Statue

A covered statue that is a replica of a famous work depicting Herakles and the Mares of Diomedes. The horses bear a striking resemblance to the athletic black beauties on the stud farm.

You can find images of similar statues from antiquity via Google Images, and use such an image as a handout.

Paintings

Varied paintings showing horses biting and even eating people. Again, there are many of these online in the public domain (because of how old some of the paintings are). They're always framed as mythological stories, however. There are no gruesome photographs or the like.

Weapons

There are items the characters can use as improvised weapons scattered across the farm, but few real weapons.

In the large house:

- » Kitchen knife
- » Double-barrel shotgun, plus 4d6 shells
- » Hunting rifle, plus 4d6 shots
- » Old single-action revolver, plus 4d6 shots

In the barn:

- » Chainsaw
- » Circular saw
- » Fire hatchet
- » Bolt cutter
- » Sledgehammer
- » Digging bar
- » Flare gun, plus 2d6 flares
- » Dynamite, 2d6 sticks

The Diomedes Cult

Everyone who works on the farm is part of the following conspiracy.

They belong to a family directly descended from a holy order breeding the Mares of Diomedes, and are well aware that the horses' special diet must be met in order for them to become as purebred as they can be.

Depending on how the players handle the situation, they will probably confront the diomedes cult in some way.

But the fact is that no one in the cult is a cold-blooded killer. They let the horses handle the murder itself and may even have some qualms about it. It just has to happen.

Compare with the classic Little Shop of Horrors. The horses simply must have their food.

They just don't sing about it.

Part 3

The Mares of Diomedes

Whether people disappear or not, or if there are conflicts with the staff on the farm, the staff will gradually let go of the reins. Literally.

In the end, they unbar the gates and let the horses chase the remaining cast as they want. Here the scenario ends in one way or another: with sudden brutal death, a desperate run for safety, or brutal violence.

Intestines flow from a chewed abdomen. Carotid arteries are torn up by voracious horses. Howling chainsaws cut horse bones and meat cleavers get stuck in horse muscles.

This is pure brutal splattery terror and it is entirely up to the players to try to cope with the horses of mythology as they gallop off the page.

If they try to escape, the diomedic cult will have to stop them.

Mares of Diomedes

In mythology, the mares are untamed man-eating horses—so too in the reality of the scenario. They are large, fast, and strong, and have an appetite for human flesh. Like zombies, eating human flesh heals health points.

A diomedean horse regains +1 hp per 15 minutes it spends eating human flesh. An entire adult human body is enough for half a day (a total of about 48 health points), shortened accordingly if it becomes the target for the feeding frenzy of more than one horse.

Fight or Flight

Horses see much better in the dark (horses' eyes reflect light and "shine" in the dark) and they see much sharper at long distances than humans do. This means that horses do not get any negative deductions from darkness, even when humans do.

Play these horses as if they are supernaturally smart, fast, and strong. They see through the players' traps, jump up on low roofs without problems, kick in solid exterior doors—even walls!

They are Jason Voorhees, if Jason Voorhees weighed 5-600 kilos and consisted entirely of well-trained muscle.

The diomedean horses never give up, but will continue to try to eat you even after they bleed from open wounds and drag two broken legs behind.

A diomedean horse that ends up with zero health points is dead. It also dies if the head, neck, left chest, right chest, or abdomen is maimed.

Until then, it won't give up.

Horse Hit Location

2. Head
3. Neck
4. Right Front Leg
5. Left Front Leg
6. Right Chest
7. Left Chest
8. Stomach
9. Right Flank
10. Left Flank
11. Right Hind Leg
12. Left Hind Leg

Foals (<2,5 years)

The youngest are the most aggressive, but are still not as dangerous. They attack in groups if they can (1d6) and are wise enough to surround their victims and use similar maneuvers to gain the upper hand. There are 9 foals on the farm.

Strength 2d, Physique 2d, Dexterity 2d, Intelligence 1d, Willpower 3d, Wisdom 1d, Charisma 2d, Reaction 2d

Health: 12, Movement: 20
Natural weapons: Bite (+1), Punch (+2), Kick (+3)

Colts (2,5 - 6 years)

Colts are in some phase of the farm's training program. They are not as wise as the mares, but many times more cunning than the foals. There are 13 colts on the farm.

Strength 3d, Physique 3d, Dexterity 3d, Intelligence 1d, Willpower 3d, Wisdom 1d, Charisma 2d, Reaction 2d

Health: 24, Movement: 30
Natural weapons: Bite (+1), Punch (+2), Kick (+4)

Mares

A mare can try to lure you in by looking sympathetic. Deceive you into thinking that it is not as wild as it actually is. But it's only temporary. It's a cunning and dangerous animal. There are 10 mares on the farm, normally closed into the mare stables.

Strength 4d, Physique 4d, Dexterity 4d, Intelligence 1d, Willpower 5d, Wisdom 1d, Charisma 2d, Reaction 4d

Health: 30, Movement: 30
Natural weapons: Bite (+2), Punch (+4), Kick (+6)

Stallions

The largest, strongest, and most ferocious of the horses are the stallions used for breeding. They represent all the features of the Mares of Diomedes to perfection and are truly descendants of Bucephalus. There are 3 of them on the farm.

Strength 5d, Physique 5d, Dexterity 5d, Intelligence 1d, Willpower 4d, Wisdom 1d, Charisma 2d, Reaction 3d

Health: 40, Movement: 40
Natural weapons: Bite (+2), Punch (+4), Kick (+6)

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Playtank

