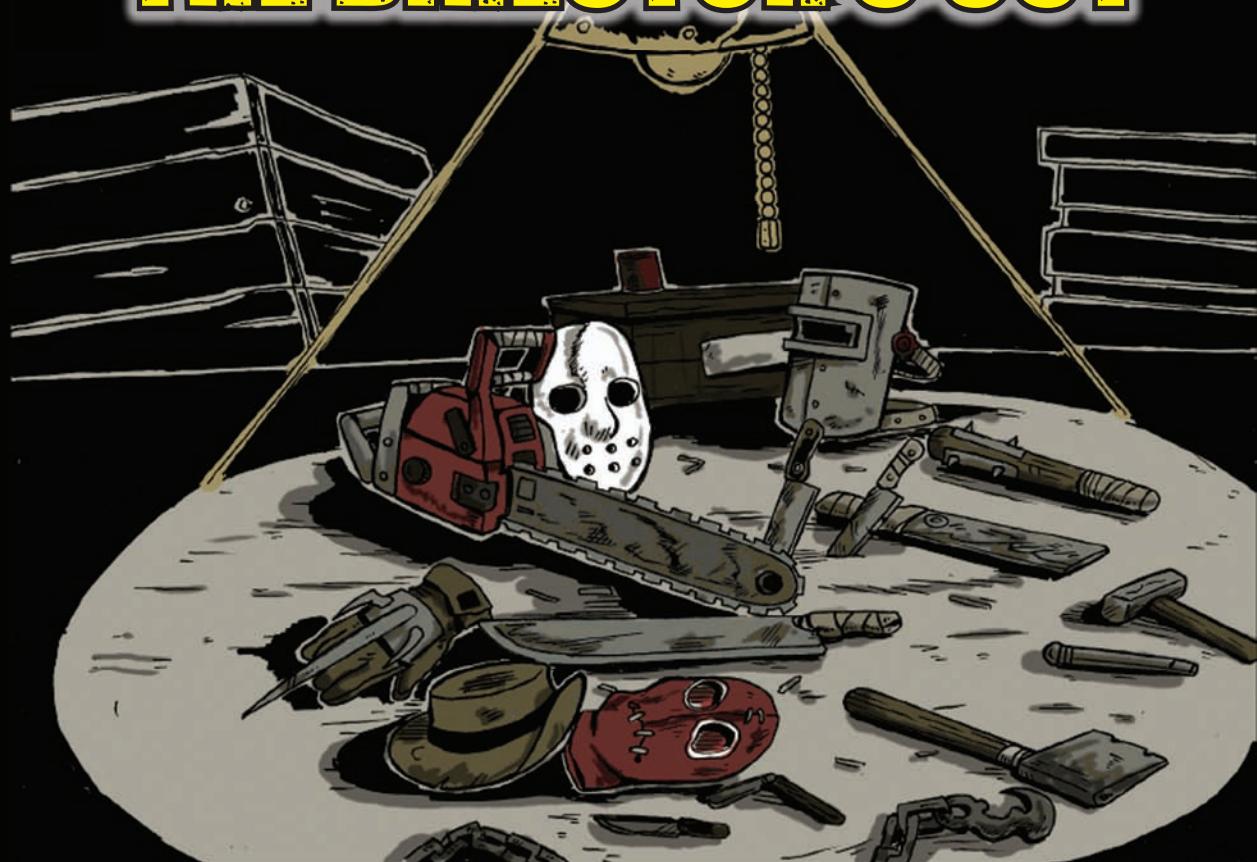


# **SLASHER**

# **FLICK**

## **THE DIRECTOR'S CUT**



The Complete Role-Playing Game

by

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## Warning!

This game contains violence, gore and sexual themes. As such, our target audience is the 18+ year old demographic. Parents should seriously think twice before allowing their children to read or play Slasher Flick. In other words, this sucker is Rated-R!

## The Sidebars

Throughout this book, you'll find numerous sidebars. In fact, if you're reading this, you already *have*.

There are three varieties of sidebar messages included here, each with its own purpose.

**Standard:** Most sidebar messages fall under this category. They usually give some additional material or information that doesn't fall into any other category. If the message doesn't have an emboldened header, it's standard.

**Optional Rules:** These contain rules that can be included if the Director chooses.

**Behind the Scenes:** These messages offer insight into the logic behind certain rules.

# CHAPTER ONE: INTRODUCTION

"But Seth is bringing back help."

"Seth isn't coming back."

*Marti and Jeff -- Hell Night (1981)*

## THE MEANING OF FEAR

What is it about slasher flicks that keep us, as moviegoers, coming back for more? Is it the masked killers? The gore? The plots? Certainly these things play a part in the appeal of horror films, but there's more to it than that.

How many times have you been awake all alone at night and heard a sudden and unfamiliar sound emanating from outside your house? And when it happens, what goes through your mind? Usually, your first thought is that some psycho killer is out there, stalking you, waiting for just the right moment to strike. Even though deep down you know that there's probably a more mundane reason for the noise, your base instinct tells you that something sinister may be afoot. But for that split second, fear shoots through you as your heart pumps like a machine gun and your imagination runs amok.

I'm no psychologist, but I would say that it's quite telling that our minds immediately gravitate toward the most malevolent possibilities when faced with uncertainty. It's like the human brain is wired to think about these things, even on a subconscious level. If you take a look at some of the ways that we derive pleasure from fear, it should come as no surprise that we love slasher flicks. From roller coasters and skydiving to spook houses and speeding in vehicles, the human race enjoys facing terror, even if in a controlled environment.

And really, isn't that what slasher flicks are all about; facing terror in a controlled environment? We are able to experience this terror vicariously through the characters in the movies, all the while remaining safe inside the theater or even our own home. This is, as far as I'm concerned, why we keep coming back for more.

## SLASHER FLICK: THE RPG

Slasher Flick is a role-playing game that brings all the thrills of slasher movies from the screen to the tabletop. It's not a universal game that can easily be used for other genres. Every rule was designed with the sole purpose of capturing all the tropes and nuances of the source material.

Players take on the roles of potential victims for the psycho killer(s). This may be overly blunt, but that's the truth of the matter. It's very, very possible that any given character will be stabbed, strangled, eviscerated, decapitated, chopped into pieces or otherwise disposed of by the time the game is over. That's okay though, as Slasher Flick isn't a game about winning or losing. It's a game about cooperatively telling an entertaining story. Besides, players will be controlling multiple characters, so they won't have to wait around long.

Despite the fact that Slasher Flick focuses on the notion that a serial killer is on the loose, there is another very important aspect of the



### A Note About Personal Pronouns

For the sake of clarity, we have adopted the system of using feminine pronouns for referencing the Director and masculine pronouns for referencing players.

If referencing anyone else (characters that aren't required to be a specific gender, both the Director and players collectively, etc.), we use male pronouns.

### Things to Get

In order to play, you'll need to acquire a handful of dice:

- six-sided dice (d6)
- eight-sided dice (d8)
- ten-sided dice (d10).

Four to six of each type will be fine. These dice can be purchased from your local game or hobby store.

You should also get your hands on some paper and pencils as well.

## Winners and Losers

The common misconception about games is that there must be a winner and a loser. That's what we've always been taught, right?

Well, we may have been taught that, but it's just not true.

In a role-playing game, everybody wins. The goal isn't to beat the other participants, but to tell a mutual story with them. As long as a satisfying story is the end result, everyone walks away a winner, even if all their characters were slaughtered.

On a similar note, the Director may take on the role of the killer, but that doesn't mean you're playing against him. His goal is to provide the players with a challenge and, yes, butcher the hell out of some, most or all of them. This doesn't make him the enemy. He's just playing the role of the enemy. In truth, most Director's are rooting for the players' characters.

game: character interaction. Each character has his or her own distinct personality and likely has some manner of link to the other characters (friends, roommates, acquaintances, etc.). All the best slasher films make the audience care about the characters by playing up these personalities and relationships between them. Otherwise, nobody is going to give a damn whether or not the characters live or die. Since this is the case, it's only logical that characters in the game should be treated the same way.

## ROLE-PLAYING BASICS

For those of you who have role-played before, feel free to skip over this section. This will be old hat for you. However, if you're new to the hobby, you're probably wondering how this all works. If this is the case, this section is a must-read.

Let's start with a quick definition. A role-playing game is an interactive storytelling game. Now, let's expand upon that definition with some explanations.

## The Director and the Players

There are two types of participants in the game: the Director and the players. One participant acts as the Director; everyone else acts as players.

- The Director is the participant who set the game up and knows the overall framework of the story. In fact, the Director usually writes it. She plays the roles of any characters not portrayed by the players and also adjudicates the game rules.
- The players each play the role of a character of their own creation, and share the lesser characters. They aren't privy to what's going on in the game and must find out as the story unfolds.

## Flicks

Each game is known as a flick. A flick can be played in one full-length session or divided up into several shorter sessions; whichever is more convenient for you and your fellow participants. Like an actual horror movie, a flick ends when the story is resolved in some fashion. Just because the story ends, it doesn't mean the Director can't start planning out a sequel. Sequels are part and parcel of the slasher film sub-genre, so it's feasible for numerous sequels to be made.

## How it Works

The Director kicks a flick off by describing the opening scene. This scene often involves some or all of the players' characters. The players describe what their characters are doing. In most cases, this doesn't require any rules. It's like verbal improvisational acting. The Director tells them the results of their actions using common sense and his notes about the flick as her guide. This verbal interplay goes back and forth, spinning a story in the process.

If a character does something that could result in failure (climbing a cliff, conning a shop owner, sneaking around, etc.), the rules must be used to determine if the character can pull it off.

Below is a brief example of a typical scene in progress:

**Director:** As you walk into the creepy old graveyard in the moonlit night, the stout autumn wind whips the nearby tree branches around, making them look as if they are grasping at you wildly. You see graves jutting up from the ground, leaning in all different directions. At the far end of the cemetery stands an imposing mausoleum.

**Player #1:** Judging by what the crazy old man told us earlier, that mausoleum looks to be where we need to go.

**Player #2:** You bet. I start making my way toward it.

**Player #1:** Same here. We need to see what the old man thought was so important.

**Director:** You trudge through the muddy ground toward the mausoleum when suddenly, a dark figure steps from the woods, blocking your way to the building. You can't see what he looks like, though, due to the distance and darkness, but you can see that he's wielding an axe. He stares right at you for a moment and then determinedly begins walking toward you at a brisk pace. What're you going to do?

See how it works? It's just a verbal give-and-take, with everyone doing their part to tell a scary story.

## IMPORTANT TERMS

What follows is a short list of terms that are used throughout this book.

**D3:** Roll a d6, counting the results of 1-2 as "1", the results of 3-4 as "2" and the results of 5-6 as "3".

## Where's the Board?

Straight away, there *is* no board. You don't need one. The action in a role-playing game takes place in the imaginations of the participants, which may seem a little odd to people who haven't played before.

But don't worry. It's not as outlandish as it sounds at first.

A good Director gives the players vivid (but not long-winded) verbal descriptions of the environment, the people the characters meet and everything else that happens in the game.

With all that, there's just no need for a board.

**D6:** A standard six-sided die.

**D8:** An eight-sided die.

**D10:** A ten-sided die.

**Director:** The primary storyteller. She's the one who runs the game.

**Player:** The participants (excluding the Director).

**Flick:** The story that unfolds during a game session; usually one complete story. It's what most games call "adventures."

**Primary Characters:** The players' main characters. They usually survive longer than secondary characters.

**Secondary Characters:** The players' less important characters. These characters tend to drop like flies.

**Tertiary Characters:** The minor characters played by the Director.

**Killer:** The murderous psychopath.

**Stats:** Each character (except the killer) has four stats (Brawn, Finesse, Brains and Spirit) that measure a character's overall abilities. Each one is rated Poor, Normal or Good.

**Positive Qualities:** Skills, knacks or perks that characters possess.

**Negative Qualities:** Disadvantages, weaknesses or flaws that characters possess.

**Genre Points:** Points that characters acquire during the game by acting true to the genre. They can be spent to help characters out.

**Stat Check:** A roll that determines whether a character succeeds in a task or not.

**Kill Scene:** A tense series of narration and stat checks that begins when the killer appears and attacks one or more character.

**Survival Points:** Points that are gained or lost during a kill scene. If a character's survival point total drops below zero, he is either dead or captured. If a character's survival point total equals or exceeds eight, the character escapes or temporarily defeats the killer.

# WHAT LIES AHEAD

This section takes a quick look at what each chapter of the book contains.

**Chapter 1: Introduction** – This is the section you’re reading right now.

**Chapter 2: Slasher Films** – Want to learn more about the slasher film sub-genre? If so, then this chapter is for you.

**Chapter 3: The Game Rules** – Learn all the rules you’ll need to know in order to play or direct the game.

**Chapter 4: Creating Characters** – The rules for creating primary and secondary characters.

**Chapter 5: The Players** – The guidelines and detailed advice on how to play primary and secondary characters

**Chapter 6: The Director** – This section has advice for directing the game and creating flicks. It also contains rules for creating tertiary characters and killers.

**Chapter 7: QuickFlicks** – This section gives you three flick summaries to flesh out and use.

**Chapter 8: “The Vault”** – This section presents an introductory flick for you and your group to play.

**Appendix: Character Templates** – A massive selection of pre-made characters to use.



# CHAPTER TWO: SLASHER FILMS

"There are certain rules that one must abide by in order to successfully survive a horror movie. For instance, number one: you can never have sex."

*Randy – Scream (1996)*

## WHAT SLASHER FILMS ARE

The slasher film is a type of horror film that involves a psychopathic killer who systematically murders a series of victims in a brutal fashion. Let's look at some of the core elements that make these movies unique.

Slasher films often...

- ... have a single killer, though it's not unknown for them to have more.
- ... focus on teenagers or college-aged adults who are somehow isolated from civilization.
- ... deal extensively with the relationships, friendships and conflicts of the characters, making it the focus of much of the film (especially the first 1/3 of it).
- ... feature gratuitous sex scenes.
- ... showcase morbidly creative methods of dispatching victims.
- ... emphasize excessive gore.
- ... begin with the murder of a female and end with a lone female survivor, though it's also common for one male to survive as well.

Obviously, the above elements are generalizations and don't necessarily have to apply to every slasher film. Still, they represent the most common aspects of the sub-genre.

## THE KILLER

What would a slasher flick be without a slasher? Something else entirely! Every slasher film has one, and some have more than one. At any rate, the killer is at the (ripped out) heart of the sub-genre. It's time to reflect on some of the more common features of slasher film murderers.

A Slasher film killer often...

- ... seems more like an unstoppable force of nature than a human. Of course, sometimes, the killer *isn't* human.
- ... either wears a mask of some sort, has a hideous face or has a hideous face covered up by a mask.
- ... prefers to do away with teenagers or college-aged adults... especially ones that are having sex and partying.
- ... has a twisted (and sometimes sad) backstory that explains why he's a murderer.
- ... has "mommy issues".
- ... is more cunning than one might think, even the ones that supposedly have a low intellect.
- ... foregoes the use of firearms in favor of up-close weapons, primitive ranged weapons and improvised weapons.
- ... confines his murderous activities to a specific location or region.

## TROPES AND CLICHES

Slasher films are rife with their own conventions and trademarks. This fact has resulted in harsh criticism of the sub-genre, with detractors claiming that the films are too clichéd to be entertaining. The fact is, there are many clichéd elements in slasher films. Nobody can deny that. However, the same can be said of any style of movie. Besides, it's all about telling a fun, violent and suspenseful story... and the slasher film tropes help with that.

Below is a list of common tropes, many of which are discussed in greater detail in Chapter 6.

- Parents/authority figures/police never believe kids/teens/college students.
- Victims-to-be always travel in groups.
- Killers often look to be dead, but the audience sees his eyes pop open (often followed by him sitting bolt upright while nobody is looking).
- Characters always check out noises.
- Phone always seem to be out of service (cell phones never get signals either).
- Windows often jam.
- Vehicles seldom start and when they *do*, it's never easy.
- Perfectly ordinary people suddenly become master trap-setters, especially late in the film.
- Even though there's a maniac on the loose, people somehow manage to be intimate with each other.

- When somebody comes up missing and his/her friends fear that something bad has happened, they always holler their names... which only alerts the killer to their presence.
- When someone gets a killer down, they never finish him off.
- When it looks like the killer is dead, people drop their weapons.
- Any characters having sex are sure to be killed either during or after.
- When making out, a noise can be heard, but the guy always insists that it's just the wind. It's never the damn wind!
- Cars often break down or have a flat near a killer's "area of operation".
- There's always a "crazy" individual who knows what's really going on, but nobody believes him/her.
- Characters ask for directions to their destination, but the person they ask is one of the bad guys.
- Assholes and bitches never survive.
- Characters (especially women) are prone to falling while running.
- Couples who are having relationship problems seem to bond and realize how much they love each other after facing death throughout the movie.
- "I'll be right back." No, you won't. Trust me.
- Killers often have "mommy issues" (Psycho, Friday the 13<sup>th</sup>, Black Christmas, etc.).
- Females cry and scream a lot.
- The classic cheap thrill: a character hears a noise and investigates... and a cat jumps out at them. Damn, there seem to be a lot of cats in slasher films.
- There often seems to be an over-use of coincidence.
- Characters often have dream/daydream sequences.
- There's always suspenseful music while the killer is approaching.
- Killers deliver several quick stabs... but the final stab is almost always delayed for a few seconds while the killer holds the weapon up into a dramatic position for the camera.
- Minorities seldom live through a slasher movie. This may not be politically correct, but it's true.
- Toward the end of the movie, the final girl somehow runs into or sees the bodies of everyone who dies during the movie, one right after another.
- Killers can walk and still manage to catch their prey.
- Nobody in slasher films has ever heard the term "strength in numbers", resulting in them inevitably splitting up or going off alone.
- Whenever a character finds a dead body and brings someone

else back to see it, it's gone by the time they return.

- At some point, most movies have a character see something horrific (usually a body) and back up, running directly into the killer, who has been standing behind them.
- When being pursued by a killer, people feel the urge to run upstairs, effectively trapping themselves.
- Many horror films often have some manner of legend ("Thirty years ago, there was a murder at this camp.").
- There's often a character at the bathroom sink who closes the medicine cabinet, revealing (at least to the viewers) that the killer is behind him/her.
- For some reason, characters get close to a killer's "body" when they think he's dead (usually to look under his mask). This leads to the killer reaching up and grabbing a leg.
- Slasher films are thinly veiled precautionary tales.
- It's common for assholes to turn out to be valiant in the end.
- Children sing a lot in slasher films... and it's always eerie.
- There seem to be a lot of deaths in bathtubs and showers.
- Hillbilly cannibals are a dime a dozen in slasher flicks.
- Clowns and dolls are used to creepy effect.
- Characters often find cryptic messages/warnings written in red on mirrors.
- Killers are partial to masks.
- Teenagers are the preferred victim of psycho killers the world over.
- Many killers are compelled to stay/operate within a certain region.
- Oftentimes, movies have at least one scene shown through the eyes of the killer.
- Slasher films tend to center on a particular holiday or event.
- Disturbing and/or threatening phone calls that turn out to be coming from inside the house where the characters are.
- If there is only one survivor, you can almost bet the mortgage that it will be a female.
- Locations in slasher films typically have thematic names/nicknames (e.g., Valentine's Bluff, Camp Blood, etc.).
- A lot of slasher movies begin with a death sequence.
- There seems to be a lot of reliance on women's intuition.
- Flashlights are unreliable devices, cutting out at the most inopportune times.
- Killers enjoy grabbing victims through glass windows.
- Many killers feed on fear and are harmless to those who don't fear them.
- When a character barricades him/herself in a room, the killer is certainly either already in the room or finds another way in, thus trapping the victim in there with him.

- Slumber parties are perfect venues for slashing.
- Creepy phone calls are ALWAYS coming from inside the house.
- Killers often memorize their hunting grounds to the extent that they can navigate them blindfolded, and they often install tunnels and/or secret doors to allow them to sneak up on people.
- Killers can usually hold their breath a long time underwater, even if they're normal humans. Supernatural slashers rarely need to breathe.
- Killers can almost always remain absolutely motionless whenever they need to. They can even feign death.
- The longer a killer operates, the more supernatural his storyline becomes. It then gets out of hand, making the killer too powerful. This prompts the filmmakers to bring him full circle in an effort to restore believability.
- Killers are fearless except when presented with their special weaknesses or phobias.



- Some killers are amazingly good at hiding evidence of foul play, simultaneously butchering people in obvious ways and discrediting or framing his future victims so that the police won't try to help.
- The victim traps the killer in a small space or the victim will find a small hiding place too small for the killer to get into. Even still, the killer continues to slash at thin air while still trying to get his victim, who is always 'just' out of reach and usually sitting their crying instead of...you know...escaping.
- After being trapped, the killer always backs away and looks ominously at the victim, before calmly 'disappear'. The victim continues to sit there crying and just when she thinks it's safe, it becomes obvious that it's anything but safe.
- A group of friends will be engaging in their teenage shenanigans, but one friend always has his back to the approaching killer. The rest of his friends point fingers and freak out in an attempt to warn him... but he fails to understand what they're trying to say. When he finally lets it sink in, he turns around just in time to get murdered by the killer.
- Killers tend to cock their head to the side when confused or thinking.
- Blood often drips from above... onto a character.

## ESSENTIAL MOVIES

Rather than list every slasher film ever created, you'll find a selection of the ones we feel are most important and iconic. The entries are listed in chronological order.

### **Black Christmas (1974)**

Widely credited as the movie that invented the modern slasher genre, *Black Christmas* presented an astoundingly scary story that pulled no punches. The story revolves around a handful of college girls in a sorority house during a Christmas party. They begin receiving unnerving phone calls that escalate to murder, as the killer is already lurking in the house.

**Cynthia's Commentary:** I'm hesitant to call any movie flawless, but I'll go out on a limb and do exactly that with *Black Christmas*. Director Bob Clark (of *A Christmas Story* fame) uses every visual and audio tool at his disposal to create a tension-filled atmosphere unlike any other movie I've ever seen. And wait 'til you see the big plot twist at the end. The movie was given the re-make treatment in 2006, which was a solid film in its own right.

## Worst of the Worst

Not all slasher movies are good. In fact, some of them outright stink. Even still, many of these clunkers are entertaining *because* they are terrible. Let's take a quick peek at some of the most atrocious of the lot.

### **Christmas Evil (1980)**

A Christmas-obsessed man who, as a child, saw his mother making out with Santa goes after all the naughty children. The film is a meandering, slow-paced mess with scenes that are unintentionally hilarious (including the worst punch ever put on film). The ending will leave you scratching your head too.

### **He Knows You're Alone (1980)**

Some guys just can't handle rejection. After being rejected by a woman for another man, the killer begins slaying young brides. Aside from the core premise, the filmmakers did their best to imitate John Carpenter's *Halloween*, leading to some true face-palm moments. They even attempted to ape the music.

### **Memorial Valley Massacre (1988)**

I'm quite certain that the pitch for this movie went something like this: "Okay, it's going to be like *Friday*

*Continued...*

## **Halloween (1978)**

This low-budget masterpiece is the ultimate movie of the sub-genre. It centers on a vile man named Michael Myers, who is described as being pure evil by the well-meaning psychiatrist, Dr. Loomis. Myers escapes from the institution and heads directly toward his old hometown, Haddonfield, where he proceeds to stalk teenager Laurie Strode and her friends. Loomis follows him to Haddonfield in an effort to stop his killing spree.

**Cynthia's Commentary:** This is my all-time favorite slasher film. Director John Carpenter created the perfect blend of moody music and on-screen atmosphere, the likes of which have yet to be matched, in my opinion. The movie spawned multiple sequels and a remake. Some of the sequels were good (especially *Halloween II*, which picks up exactly where the original left off) and the remake was good as well, though many horror movie fans will disagree with the latter. The follow-up to the remake was an abomination, as far as I'm concerned.

## **Friday the 13th (1980)**

Even though *Halloween* basically invented the sub-genre, *Friday the 13<sup>th</sup>* took the formula and ran with it, grossing a vast profit at the box office. The action here takes place at Camp Crystal Lake, where the counselors are trying to refurbish the cabins before the first campers arrive. As it turns out, a young boy named Jason Voorhees supposedly drowned in the lake back in 1957, one year before a double murder occurred there. Some folks think that Jason didn't truly drown and was responsible for the murders. Whatever the case may be, the counselors start getting murdered one by one.

**Cynthia's Commentary:** I'll be honest; this is not my favorite movie of the *Friday the 13<sup>th</sup>* series, due to what I feel is a really botched climax. I prefer *Friday the 13<sup>th</sup> 2, 3, 4, 6, 7 and 10*. Still, this movie is the most important of the lot and is definitely worth watching. As I mentioned, it inspired a ton of sequels and a 2009 re-imagining.

## **A Nightmare on Elm Street (1984)**

In this film, the demon-like ghost of a child murderer named Freddy Krueger terrorizes several teenagers in their nightmares. Things go from bad to worse when it's revealed why he's targeting these particular teens. Despite the fact that the sequels basically turned Freddy Krueger into a darkly comedic figure, the original movie was a terrifying, terse, and claustrophobic roller-coaster ride.

**Cynthia's Commentary:** The original film was possibly the best example of how to effectively meld supernatural elements with the slasher movie formula. The filmmakers did a fantastic job making the viewer vicariously dread the characters falling asleep. They toyed with my mind by blending dream and reality in a seamless manner. The viewer could hardly tell what was real and what wasn't.

### **Child's Play (1988)**

Dolls are creepy and this movie (and even its sequels) plays heavily off of this fact. The premise is that a vile bastard named Charles Lee Ray is killed, but as he's dying, he uses voodoo to place his soul in the body of a doll. He wants to be in a human body, though, so he wants to transfer his soul into the one belonging to a young kid named Andy.

**Cynthia's Commentary:** Child's Play was a scary movie, plain and simple. Sure, Chucky (the doll) was snide and often humorous as a result, but it didn't detract from the fright factor at all. The pacing on the film was tremendous as well. The sequels were okay, but the original was the real deal. Tinsel Town is set to churn out the obligatory remake in 2010.

### **Scream (1996)**

Heralded as the movie that revitalized the slasher movie sub-genre, Scream brought to the table a self-aware, satirical vibe that made it hip and fresh to younger audiences. In the film, a serial killer wearing a Halloween costume attempts to kill teenager Sydney Prescott along with her circle of friends. The plot is far more intricate than this write-up might indicate.

**Cynthia's Commentary:** It's all about the big reveal! But that's not the only element of Scream that I enjoyed. The acting was first-rate and the characters were far more than generic cardboard cutouts. Furthermore, the plot was a twisting and turning mystery that kept me guessing all the way throughout. Oh, did I mention the big reveal? Scream was given the sequel treatment on two different occasions and a relaunch is on its way in 2010.

### **Behind the Mask: the Rise of Leslie Vernon (2006)**

If Scream ushered in a sense of self-awareness to the genre, then this mockumentary brought it to an all-new level. The film chronicles a film crew that is following Leslie Vernon, a man who is preparing for his big career as a psycho killer. It absurdly (but brilliantly) treats serial killing as an occupation.

*the 13th*, except that the killer is a teenage caveman with black tube socks and a cheap-ass wig and who's pretty savvy with technology." This movie falls into the so-bad-its-funny camp.

### **Serial Slayer / Claustrophobia (2003)**

What's scarier than a guy in a mask on top of suburban houses who shoots at people with a crossbow pistol in broad friggin' daylight? The real question is: What's *not* scarier?

### **Mustang Sally's Horror House (2006)**

A handful of horny teenagers head out to a remote brothel and get offed by the prostitutes there. As if the premise itself isn't mundane enough, wait 'til you see the execution of said premise. I'm a fan of low-budget slasher movies, but it isn't the budget that's the real problem here; it's everything else. Every single aspect of this film screams "ineptitude."

**Cynthia's Commentary:** This movie covers a lot of the ground that this very game does, in that it dissects and analyzes the tropes of the genre. It's funny yet very suspenseful toward the end and the titular character ends up being very three-dimensional and, at times, even likeable. Other times, he's exceedingly frightening.

## ALMOST ESSENTIAL MOVIES

The movies listed below in an abbreviated format are highly recommended as well. The only reason they didn't make the "essential" list is because they either didn't necessarily move the sub-genre forward or because they are so obscure that they didn't create as much of an impact.

**Alice, Sweet Alice (1976):** Creepiest-looking psycho killer ever! The movie tends to drag in spots, but the payoff is worth it. It's also in the public domain now and can be viewed freely online.

**Prom Night (1980):** A creepy little movie that features one of the best examples of a kill scene (see pages 26-31) to this day (Wendy's sequence).

**Terror Train (1980):** Jamie Lee Curtis is great in this claustrophobic film set aboard a passenger train on New Years Eve. I dare you to guess the killer's identity.

**The Burning (1981):** Yes, it's another summer camp movie, but don't be dismayed. This one is probably better than the Friday the 13th movies, especially the surprising boat scene.

**Happy Birthday To Me (1981):** A mind-twister with a shocking ending. Highly underrated.

**My Bloody Valentine (1981):** Has insane coal miner Harry Warden returned to get his revenge on the people of Valentine's Bluff?

**Student Bodies (1981):** Long before the *Scary Movie* series of films parodied horror flicks, this gem did it... and did it far better, in my opinion. It's clever, funny and unerringly zeroes in on the conventions of the genre.

**Slumber Party Massacre (1984):** A satirical look at the role of women in slasher films.

**Girls Nite Out (1984):** Stupid name, great movie. You'll never think of bear mascots the same way ever again. Trust me on that one.

**April Fool's Day (1986):** A great little film that is best known for its extremely odd ending that leaves viewers scratching their heads.

**Slaughter High (1986):** Small budget... big fun. A nerd comes back to exact revenge on his tormentors. Or does he?

**Leprechaun (1993):** An evil mythical creature wants his bag of gold back and will go to any length to do so.

**I Know What You Did Last Summer (1997):** When some teenagers run over a man, their lives become hellish. Has he returned to kill them off?

**Session 9 (2001):** Things go terribly awry when an asbestos-cleaning crew goes to work in an abandoned asylum with a sinister past. It's a very unique, low key film that has numerous creep-out moments. Some fans may argue that Session 9 isn't a slasher film, but it certainly counts as one in my books.

**Urban Legend (1998):** A killer uses urban legends to dictate how he offs his victims on a college campus.

**Cry\_Wolf (2005):** An Internet prank goes disastrously wrong and people start dying. But who is the killer and why is he/she doing it? The answer may well surprise you.

**Cornered (2008):** While playing a poker game in the apartment above a convenient store, the store owner, his drug-addicted nephew and others fall prey to a leather mask-wearing psychopath.

**Midnight Movie (2008):** A motley group of movie-goers gets trapped in a theater while watching a rare horror film from the early '70s. That's when the film's killer comes to life and starts coming after them.

**The Hills Run Red (2009):** A group of movie fanatics go on a search for a horror film that mysteriously vanished years before. The thing is, the killer from the movie is real. Possibly my favorite slasher movie of the last 25 years.

**Midnight Meat Train (2009):** If you like movies that really push the boundaries of what a slasher film can be, check this one out. It's among the most gruesome movies I've seen, but make no mistake; it has a great story that, in the latter portion, even flirts with Lovecraftian horror.

# CHAPTER THREE: THE GAME RULES

"This place is cursed. Cursed! It's got a death curse!"

Crazy Ralph – Friday the 13th (1980)

## CHARACTERS IN THE GAME

From hapless victims to vicious psycho killers, characters are what drive the game. Without them, there would be no game at all. That's why this section focuses exclusively on the various souls that inhabit the world of *Slasher Flick*.

### Types of Characters

There are four types of characters in the game:

#### Primary Characters

Primary characters are the characters that, when watching a slasher film, you just *know* will either be the ones who survive or will be the last ones to die.

#### Secondary Characters

Secondary characters represent the major characters in a slasher film who will probably die.

#### Tertiary Characters

These are minor characters that are sprinkled throughout a slasher film (the old guy at the gas station, the sheriff who tries to tell the kids not to cause trouble, the “crazy” old man who warns people that they’re doomed, etc.). These characters may or may not be victims.

#### The Killer

The killer is only marginally a character; he’s more like a force of nature. In fact, killers don’t have the same types of game statistics as other characters in the game. Some flicks feature more than one killer.

## Who Plays The Characters?

Given that there are so many character types, one might wonder who is playing them all and how it all works.

- Each player plays one primary character.
- The players share the secondary characters.
- The Director plays the tertiary characters as well as the killer.

### Sharing Secondary Characters

In slasher films, the body count has a tendency to be high. This means that if the Director was to play the secondary characters (who die a lot), the inevitable death sequences would be nothing more than her describing them to the players, who would have no impact on anything. They would be reduced to acting as static bystanders. How boring would *that* be?

In order to avoid this unrewarding style of play, the players get to step into the roles of the secondary characters, thus making the players more entrenched in the story. This raises the question of who plays which secondary characters.

The truth is that it's up to the group as a whole. There are two common methods of determining who plays the various secondary characters:

***The “Set-in-Stone” Method:*** Before the game begins, the players amicably determine which secondary characters each of them will play. The players will play these (and *only* these) secondary characters throughout the game. This method encourages more consistent characterization of the secondary characters, but also lacks the flexibility of the “Free-Flowing” Method (see below).

***The “Free-Flowing” Method:*** When a scene starts, the secondary characters involved should be placed in the center of the playing area. Players can decide amongst themselves who is going to play which secondary characters for this scene. After the scene is over, the characters are returned to the center so that they're ready for the next scene if need be. This method allows the players to experience numerous secondary characters during the game, but at the expense of truly letting them get too attached to any of them.

# STATS AND QUALITIES

Primary, secondary and tertiary characters all possess stats and qualities. Together, they define what a character can do well and not so well.

## Stats

Every character has four stats:

**Brawn:** The character's physical strength, resilience, toughness and stamina.

**Finesse:** The character's agility, coordination, balance and reflexes.

**Brains:** The character's intelligence, perception and knowledge.

**Spirit:** The character's willpower, charisma, leadership and luck.

These stats are rated according to how adept the character is in those areas. Each stat will have one of three ratings:

**Poor:** The character is inept or underdeveloped in the stat.

**Normal:** The character is roughly average in the stat (give or take a little).

**Good:** The character is adept or developed in the stat.

## Qualities

Characters possess specific things that he or she is particularly good or bad at within a given area. Each quality is directly related to one of the stats.

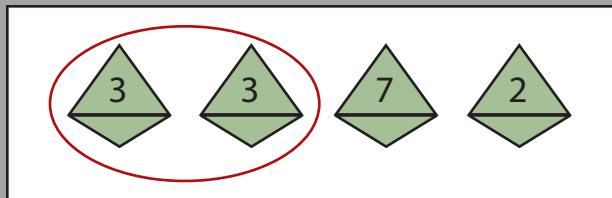
- The good things are called positive qualities and can represent special skills, spheres of knowledge, knacks or interests. Examples include: "scrappy fighter" (Brawn), "sneaking around" (Finesse), "wilderness survival" (Brains) and "cool under pressure" (Spirit).
- The bad things are called negative qualities and can represent specific ineptitudes, weaknesses, or flaws. Examples include: "runs out of breath easily" (Brawn), "trips a lot" (Finesse), "unperceptive" (Brains) and "acts like a bitch" (Spirit).

## STAT CHECKS

Whenever a character attempts an action that could feasibly fail, a stat check must be made. Using logic, the Director decides which of the four stats is being tested. The player then rolls four dice. The type of dice rolled depends on the stat's rating:

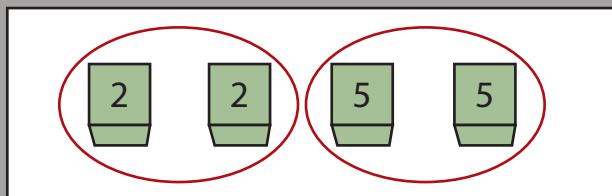
- **Poor:** d10
- **Normal:** d8
- **Good:** d6

*If at least two of the dice roll identical numbers (called “matching results”), the character is successful.*



## Separated Matches

Sometimes, the dice will produce two or more sets of matching results. When this happens, they all count toward your total matching results. So, in the example below, there would be four matching numbers.



## Applying Qualities

The character’s qualities can affect how checks are made.

- If one of the character’s positive qualities would logically be useful to the situation, the Director may instruct you to roll an additional die of the same type for the check. A character can never receive more than one extra die from positive qualities (i.e., if the character has two helpful positive qualities, he only gains one die).
- If one of the character’s negative qualities would logically be a hindrance to the situation, the Director may instruct you to roll one less die for the check. A character can never lose more than one die from negative qualities (i.e., if the character has two hindering negative qualities, he only loses one die).

## OPTIONAL RULE: Character vs. Character Fighting

Damage can be dealt to and from non-killer characters. This section deals with how to handle such situations. Keep in mind, though, that only the presence of a killer can trigger a kill scene.

### Fisticuffs

Survival points are never at stake when non-killer characters are brawling with fists. In most cases, fisticuffs are treated as an opposed check, with the winner subduing, knocking out or otherwise defeating the loser. The Director should use common sense to dictate the consequences of the results. For example, if one character isn't trying to attack back and wins the check, he obviously isn't going to knock the other character out.

### Lethal Attacks

When one non-killer character attacks another non-killer character with intent to kill, it is treated as an opposed check, with the winner potentially forcing the loser to lose survival points. The combat sequence ends favorably for whomever wins the check. If a character rolls matching toppers, the opponent loses one survival point for every two matching toppers rolled. This means that both the winner and loser can take damage.

*Continued...*

24.

## Task Difficulty

Some tasks are more or less difficult than others.

- If the Director deems a task to be particularly easy, she may instruct you to roll an additional die of the same type for the check.
- If the Director deems a task to be particularly hard, she may instruct you to roll one less die for the check.

## Toppers

The term "topper" refers to the highest possible number on a die – a 6 on a d6, an 8 on a d8 or a 10 on a d10. Likewise, the term "matching toppers" refers to rolling multiple toppers.

In most cases, rolling toppers is irrelevant and has no further game effects. That is, rolling matching 8s on a d8 is no different than rolling matching 4s on a d8. However, there are instances where it does make a difference (during kill scenes, the effects of a killer's components, etc.).

## Opposed Checks

Sometimes, a non-killer character's actions will be resisted by another non-killer character. For example, when a character tries to:

- sneak past another character (Finesse vs. Brains).
- wrestle another character to the ground (Brawn vs. Brawn).
- convince another character to do something (Spirit vs. Spirit).
- Seduce another character (Spirit vs. Spirit).

These situations require an opposed check. The character trying to perform the action is referred to as the *acting character*. The character being acted against is referred to as the *resisting character*. Only the acting character actually makes a stat check.

An opposed check is made like any other check, with one exception: the resisting character's opposing stat rating may modify the number of dice rolled by the acting character. The Director determines which stat the acting character uses and which stat the resisting character uses.

Compare the two character's stat ratings.

- If the ratings are the same, there is no adjustment to the number of dice rolled.
- If the acting character's rating is better, add a number of

- dice equal to the difference (e.g., Good [acting] vs. Poor [resisting] = 2 additional dice).
- If the acting character's rating is worse, subtract a number of dice equal to the difference (e.g., Normal [acting] vs. Good [resisting] = 1 less die).

Once the number of dice is adjusted accordingly, apply any other adjustments (qualities, situational modifiers, etc.).

### **Opposed Checks Vs. The Killer**

Characters technically never engage in opposed checks against the killer, as killers don't have stats. However, killers have special rules called components that can alter the number of dice rolled under certain circumstances.

### **Lending a Hand**

If a character specifically helps another character (to the extent of doing nothing else), the character being helped rolls an additional die of the same type he would normally roll for the check. A second helper grants yet another die. Three or more is a crowd, though, which means that further helpers are redundant and will not add dice.

### **Freak-Out Checks**

Fear plays an important role in *Slasher Flick*. If the characters fear nothing, then what's the point of running a horror game? This is where freak-out checks come into play.

When a character faces something frightening (confrontation with the killer, finding a friend's dead body, seeing someone chopped into itty-bitty pieces, etc.), the Director will instruct the player to make a freak-out check to avoid letting fear wrap its cold, dead hands around the character. A freak-out check is a Spirit check. The check should be made immediately upon seeing (or otherwise sensing) the source.

If the character succeeds, he keeps his composure and suffers no ill effects. If the character fails, the character becomes *freaked out*. A freaked out character doesn't always behave rationally. The player should role-play the character as such.

Also, the Director may ask the player to make a Spirit check when a freaked out character is faced with a decision. If he succeeds, the player can choose the character's course of action. If he rolls matching toppers, the character snaps out of the haze he's in and is no longer freaked out. However, if the check is failed, the Director gets to make the decision for the character... and more often than not, it will be a bad decision.

This may seem peculiar in that it's roughly as difficult for non-killer characters to wipe each other out as it is for them to wipe out an exerted killer. So, does this mean that non-killer characters are as rugged as killers? No. It means that in the slasher movies, most deaths are caused by the killer himself... not the other characters. As such, the game system is set up to reflect that.

### **Protracted Combat Scenes**

The Director may feel that a situation warrants something more elaborate when it comes to non-killer characters fighting each other. If he wants a combat scene to be a focal point of the flick, he can allow for multiple checks.

*Fisticuffs:* The first character to win three opposed checks wins the fight.

*Lethal Combat:* The first character to win three opposed checks wins the combat. If, during a check in which a character rolls matching toppers while making an attack, the opposing character loses a survival point.

## OPTIONAL RULE: Fight or Flight

Having been conditioned by games that center around slicing up beasties in dank dungeons, many gamers almost instinctively attack the killer when a kill scene begins. This, into itself, isn't problematic in moderation, as it actually happens in slasher movies.

But if players begin to always attack the killer, the genre emulation will go right out the window and the game will devolve into a mere fight-fest. You may as well be playing a role-playing game that caters to combat.

Luckily, there are some optional rules that can be implemented by the Director.

### Option #1

If the player opts to try to flee rather than fight, then he has a chance to gain additional survival points. After rolling at least two matching results for a crucial check relating to running away from the killer, the player rolls a die -- on an even result, the character gains an additional survival point. On an odd result, he doesn't.

### Option #2

The first time a character attacks the killer during a given kill scene, carry the crucial check out as normal.

*Continued...*

A freaked out character comes out of being freaked out at the beginning of the next scene he's involved in, so long as nothing else freaky is going on and at least 15 minutes (in game, not real time) have passed since the last scene.

## KILL SCENES

Whenever the killer appears and tries to attack a character (or vice versa), a kill scene begins. A kill scene is a stream of narration, sprinkled with a series of stat checks. The character's goal during the sequence is to gain eight survival points before dropping below zero survival points. The character starts the game with a set number of survival points: one for primary characters and zero for secondary characters.

Survival points are acquired (or lost) by making checks. Here's how it works:

On the first turn of the kill scene, the character makes a Finesse check (called an initiative check). If he succeeds, he is said to have initiative. If he fails, the killer has initiative.

**Step One:** The controller of the character with initiative can choose whether to declare his character's actions first or second. Both sides (in order) declare what they're doing. The Director may decide that the killer automatically gets the initiative over the characters (or vice versa), forgoing the check altogether.

**Step Two:** The Director declares what stat is being used and declares any modifications to the number of dice rolled (due to qualities, situational issues, etc.).

**Step Three:** The player makes the check.

**Step Four:** The Director narrates the result of that check.

**Step Five:** The character's survival point total is adjusted (see "Gaining and Losing Survival Points" below).

After Step Five, a new turn begins, starting over at Step One.

## Survival Points

Survival points act as an abstract measure of how well a character is doing, not just physically, but mentally as well. It can also measure how well positioned he is.

## Gaining and Losing Survival Points

After each crucial check (see “Crucial Checks” below), the character’s survival points are adjusted. Here’s how to determine how the total is adjusted:

- Each matching result you roll in a given check increases the total by **1 survival point**.
- Each matching topper result you roll in a given check increases the total by **1 survival point, plus an additional d3 survival points**.
- A check that generates no matching results reduces the total by **1d3 survival points, as well as one additional survival point for each “1” rolled**.

There are a few other variables for crucial checks:

- For secondary and tertiary characters, each “1” rolled cancels out a matching result.
- If a check generates four matching toppers, the kill scene immediately ends favorably for the characters.
- If a check generates all “1s”, the kill scene immediately ends unfavorably for the character.



If the character’s survival point total reaches a certain number (usually 8), the kill scene ends favorably for him (the killer goes down, the character escapes, etc.).

If, however, the character’s survival point total drops to *below* zero, the kill scene ends unfavorably for him (the character dies or is otherwise out of the scene).

For further attacks during the kill scene, the player controlling the character must roll a die before making the crucial check -- on an odd result, the character rolls 1 less die than normal. On an even result, he rolls his normal number of dice.

The player can spend a genre point to automatically roll an even result on this roll.

The Director may choose to forego this option if the attack is one that relies on sneakiness and cunning as opposed to brute strength.

### Option #3

This option is the harshest of the lot. The player must spend a genre point each time he wishes to attack the killer.

The Director may choose to forego this option if the attack is one that relies on sneakiness and cunning as opposed to brute strength.

## OPTIONAL RULE: Faster Kill Scenes

The kill scene rules can produce sequences that last for only one check, but they also have the capacity to produce sequences that last for a good amount of time. You can choose to use a slightly different approach if you want more control over the length. This method is not recommended for primary characters.

It works much like a regular kill scene, except that the character will have to survive a certain number of crucial checks in order for the scene to end favorably for him. This number is normally 5, but you can adjust it based on how difficult you want the scene to be. If the character's survival points drop below zero before the designated number of checks has been made, the scene ends badly. If the character has 0 or more survival points, the scene ends positively.

### *Matching 1s in Crucial Checks*

It must be noted that, unlike regular checks, 1s never count as matching results for purposes of gaining survival points during crucial checks.

### *Losing Survival Points Outside of Kill Scenes*

While not common, it is possible for a character to lose survival points while not in a kill scene. This can be from falling into a damaging trap, falling off a cliff, getting in a car wreck and so forth. The Director determines how many survival points are lost in such situations.

### *Primary Characters and Survival Point Loss*

A primary character automatically ignores his first loss of survival points per flick, regardless of the amount that would have been lost. For example, if the primary character's first loss would have normally been three survival points, that amount would be ignored altogether.

### **Crucial Checks**

Most checks made during a kill scene are crucial checks. That is, the result of the check in question is pivotal to how the kill scene will end. A crucial check can cause a character to gain or lose survival points. Unless otherwise noted, a check made during a kill scene is a crucial check.

However, there may be instances where the Director may not feel that a check's result will affect the kill scene as a whole. For example, if a character is required to make a Brains check to spot a shovel laying on the ground, the Director may determine that the check will not cause the character to gain or lose survival points... but the Finesse check to see if the character can reach it before the killer closes in on him *will*.

Checks that don't affect survival points are called non-crucial checks.

**Important:** Freak-out checks are always considered non-crucial.

### **Retaining Survival Points Between Scenes**

Characters that survive a kill scene get to keep 1d6 survival points for use later on in the game.

### **Kill Scenes Involving Multiple Characters**

Kill scenes that involve multiple characters (in addition to the killer) are simple to run.

For initiative purposes, all non-killer characters act together. When making initiative checks, the players choose which character makes the check itself.

## Simultaneous Kill Scenes

In flicks that feature more than one killer, there may be instances in which multiple kill scenes are going on at the same time.

The best way to handle this is for the Director to cut away back and forth between the two scenes after every turn. In some cases, it may be best to switch over every two turns.

This keeps anyone from becoming bored while waiting for the other kill scene to wrap up.

Each character's survival points are tracked separately. If a character reaches the required total to end the kill scene in his favor, the Director determines whether the kill scene is over for everyone or just for that character. This is largely circumstantial.

If a character's survival point total drops below zero, it ends badly for that character, but the kill scene continues for everyone else, though the Director can make an exception if the situation warrants it.

### Kill Scene Example

The following example should clear up any issues you may have with resolving kill scenes. In this example, the player is playing a camp counselor named Josh (secondary character), who is currently checking out an abandoned house for a missing camper.

**Director:** As you search the house, you glimpse a shadow moving outside the window.

**Player:** I creep over to the window for a closer look.

**Director:** You step quietly and slowly over to the window, your heart pounding with fear. You get closer... closer... closer. That's when you notice a reflection of a huge man with a burlap sack over his head in the window: he's right behind you! It's time for a kill scene. Make an initiative check.

*[The player makes an initiative check, which uses his Normal Finesse. He rolls 4d8 and gets a 1, 2, 4 and 4. Since he rolled matching results, the player gains initiative.]*

**Director:** Okay, you have initiative. Do you want to declare first or do you want the killer to declare first?

**Player:** He can declare first.

**Director:** Okay. The killer, who wields a machete, takes a wild swing at you.

**Player:** I'm going to attempt to duck underneath and run out the door I entered the room through.

**Director:** Okay, this is going to be a Finesse check. You have the "quick mover" quality, so that will grant you an additional die. Roll 5d8.

*[The player rolls and gets a 1, 3, 5, 5, and 7. Since he rolled two matching results (matching 1s don't count), he gains 2 survival points.]*

**Director:** The killer swings his machete forcefully, but you slip beneath its path of destruction and run past him and out the door. On to the next turn. The killer chases after you, surprising you with his speed.

**Player:** I'm heading back into the woods, trying to make my way back to the camp.

**Director:** Another Finesse check with another bonus for your quality.

*[The player rolls a 3, 6, 7, 8 and 8. He rolled two matching results, but they aren't just regular matching results; they're matching toppers. Each matching topper is worth one survival point each, but the player also gets to roll a d3 and add the result to the total. He rolls a 4, which means a 2 on a d3, bringing his total up to 5 (1 from last turn and 4 for this turn)]*

**Director:** You are keeping a very good pace, staying well ahead of the killer. So far ahead, in fact, that you can no longer see him. New turn. You can't see what the killer is doing, so you have to declare your actions.

**Player:** I'm not stopping now. I keep running.

**Director:** Your Finesse sure is getting a workout today. Make your check, same as before.

*[The player rolls a 2, 3, 5, 6 and 8. Since he didn't roll any matching results, he loses 1d3 survival points. Also, he rolled a 1 on the check, so he'll add that to the total amount lost. Luckily, he rolls a 2, which means a 1 on a d3. His survival point total is dragged down to 3.]*

**Director:** You run through the woods at breakneck speed, but suddenly realize that you're lost. Just as you pause to get your bearings, the killer climbs out of what looks like a large hole in the ground. He apparently has ways of getting around in the woods. New turn. The killer comes charging at you with his machete held above his head.

**Player:** To hell with running! I'm going to try to pick up a rock or something and smash him in the head with it as he nears me.

**Director:** This is going to be hard because his machete has a better reach and he has momentum. So, you're making a Brawn check with only three dice.

*[The player's Brawn is Good, so he rolls 3d6. He rolls a 2, 5 and 6. He loses 1d3 survival points because he failed to score any matching results. He gets lucky again and rolls a 2, which means a 1 on a d3. He now has 2 survival points.]*

**Director:** Before you can connect with the rock, the machete bites into your shoulder, causing blood to splatter everywhere. You fall to the ground. New turn. The killer is going to grab your feet and swing you into a nearby tree.

**Player:** Holy crap! I'm going to try to kick him in the face.

**Director:** Another Brawn check, but this time you get to roll all four dice.

*[The player rolls 4d6 and gets a 2, 6, 6 and 6. He not only rolled three matching results, he rolled three toppers. He rolls a d3, and gets a 6, which means a 3 on a d3. Adding one for each topper rolled gives him 3 more survival points. That's six survival points gained this turn! This, plus the two survival points he already obtained, brings his total up to 8 (the number required to win the kill scene).]*

**Director:** He tries to grab your ankles, but as he leans in, your foot meets his face and sends him reeling backward... right into the hole he came out of. You're not sure if he's dead, but the kill scene is over. What are you going to do now?

## GENRE POINTS

Characters in slasher films tend to behave differently than people in the real world do. Oftentimes, this behavior includes taking a course of action that could be construed as stupid. Traditionally speaking, this kind of behavior is inadvisable in roleplaying games, where a character's survival is of utmost importance. In *Slasher Flick*, however, it's not only advisable, it's downright encouraged by the game system... especially for secondary characters.

Whenever a character does something that is particularly appropriate to the genre, the Director may award the player a genre point on the spot. Players accumulate these points and can spend them to help out their characters later on in the game. Below, we discuss the ways that genre points can be spent.

### Try It Again (3 Genre Points)

When you roll no matching results on a stat check, you may spend three genre points to re-roll the same amount and type of dice for another attempt. You may not re-roll this new result. You're stuck with it for better or worse.

### Temporary Reprieve (3 Genre Points)

When you lose one or more survival points during a kill scene, you can spend three genre points to reduce the loss by one. This option can only be used once per character in any given kill scene. You should also come up with some reason for the temporary reprieve. For example, a character failed a Finesse check to climb out the window before the killer got to him, causing the Director to declare that the killer grabs his leg before he can escape. The player then

## BEHIND THE SCENES: Genre Points

Bottom line: slasher movies require the characters to do the dumb things on a fairly regular basis, which goes against the grain of how most people play their RPG characters. Nobody wants to choose a course of action that will just as likely as not spell the end for their character.

Yet without characters wandering off into the wilderness to take a leak or checking out the noise coming from the basement, the genre cannot be accurately emulated. These things are absolutely necessary.

The Genre Point system is simply a way to reward players who take chances and play to the conventions of the genre.

Genre Points are very potent and any player who doesn't try to acquire them probably won't have his characters last long in the game.

spends the genre points for the “Temporary Reprieve” option and states that his character uses the other foot to batter the killer in the face until he lets go.

### **Just What I Needed (3 Genre Points)**

By spending three genre points during a scene, you can make some minor alteration. For example, a character is exploring a dark house and his flashlight goes out. The player spends the genre points for the “Just What I Needed” option to make it start working again. Of course, the Director can deny you an alteration. In such a case, you won’t have to waste your genre points.

### **What Are You Doing Here? (4 Genre Points)**

If your character is involved in a kill scene, you can pull any other primary, secondary or tertiary character into the scene by spending five genre points and coming up with a plausible explanation for how they become involved.

### **Wrong Character! (4 Genre Points)**

If your primary character suffers a loss of survival points while in the same kill scene as a secondary or tertiary character, you may force one of them to lose the survival points instead. You must concoct a plausible explanation for how this happens in the game.

## **THE KILLER**

The killer is, in many ways, the focal point of the flick. Without his presence, you would essentially be watching a teen/young adult drama. But add the killer to the mix and you’ve got yourself a full-blown slasher movie. As has already been mentioned, the game system deals with the killer differently than other characters. Let’s look at these differences in more detail.

### **Components**

The killer is comprised of multiple “building blocks” called components. Each component reflects one particular aspect of the killer, often granting him special abilities or sticking him with disadvantages. The Director should never reveal the killer’s components to the players under any circumstances. The exception is the killer’s weaknesses, which should be learned as the story develops.

### **Success and Failure**

Since killers don’t have stats, they obviously can’t make stat checks. The game system assumes that the killer succeeds in whatever he

does, though the Director should use common sense when dictating what the killer can do.

The only time a killer can fail is if the Director wants him to or if a character opposes him. In the latter case, the player must declare how he's going to oppose the killer and must then make a stat check. The Director determines which stat should be used. If the check is successful, the killer is denied.

Even though normal actions are automatically successful, certain components require the Director to make die rolls for the killer. This is simply an exception to the rule.

## Damaging the Killer

Generally speaking, the killer is all but physically invulnerable throughout most of the movie. The amount of damage a killer can take is astounding. Some of them can take a shotgun blast at point blank range and remain standing. Granted, this is an extreme case, but it has happened in slasher movies.

The killer is nearly indestructible until only two primary and (or) secondary characters remain alive.

- When more than two primary/secondary characters are still alive, he is considered to be *invigorated*.
- When only one or two primary/secondary characters remain, he is considered to be *exerted*.

### Damaging an Invigorated Killer

When invigorated, the killer is almost impossible to hurt. If, during a kill scene, a character rolls at least three matching toppers, the killer gains a damage token (you can use a bead, coin, etc.).

### Damaging an Exerted Killer

An exerted killer is more prone to damage, but is still a very tough cookie. If, during a kill scene, a character rolls matching toppers, the killer gains a damage token (you can use a bead, coin, etc.) for each matching topper rolled.

### “Final” Death

Each Killer has a score called Damage Threshold. Once he gains a number of damage tokens equal to his damage threshold, he dies. Or at least he dies *for now*. He's sure to be back for the sequel.

## BEHIND THE SCENES: Damaging Killers

Many fans have asked why the killer automatically becomes easier to hurt when only two characters are still breathing, even if he hadn't suffered damage earlier in the flick. After all, logic dictates that a killer would be able to shrug off damage just as easily when two characters are alive as when three or more are alive.

To that, we say: logic schmogic!

Watch just about any slasher film. Throughout most of the movie, the characters just can't seem to do anything to hurt the killer. Yet, toward the film's end, the characters who are still kicking often manage to zero in on his weaknesses or just overwhelm him with damage that surpasses his immense pain tolerance.

This is the curious phenomenon we are recreating with the system for damaging the killer.

## Sample Stereotypes

There are two separate lists of examples. The first list contains attitudes and personalities, while the second list contains basic roles and occupations. Feel free to mix and match from the two lists or even swap things around by using an attitude as a role (or vice versa). For example, you could take “Airheaded” from the personalities list and use it as a role by dropping the “ed” from the end, making the character a “[insert personality] Airhead”.

### Attitudes/Personalities

Abusive  
Adorable  
Airheaded  
Bitchy  
Brave  
Bubbly  
Callous  
Charming  
Cheerful  
Clingy  
Demanding  
Desperate  
Easy-Going  
Fun-Loving  
Gentle  
Hateful  
Hot-Tempered  
Humble  
Humorous  
Introspective  
Likeable  
Logical  
Macho  
Manipulative  
Mellow  
Mysterious  
Naïve  
Obnoxious  
Pacifistic  
Prissy  
Prudish  
Quiet  
Romantic  
Rowdy  
Seductive  
Sensitive  
Shy  
Silly

*Continued...*

# CHAPTER FOUR: CREATING CHARACTERS

"You're miles away from anyone. What better place for a group of young interns to come and relax?"

*Freddy – Evil Laugh (1988)*

## BEFORE WE GET STARTED

The rules in this section are for creating primary and secondary characters only. The Director creates tertiary characters and killers, using rules found in Chapter 6.

## STEP ONE: GETTING READY

Creating characters is a group activity, involving all the players and the Director. The participants will collaborate on the creation of the flick’s primary and secondary characters.

### The Order

Everyone sits in whatever order they choose, preferably around the table. Once the order is established, it cannot be changed.

### Director’s Information

The Director will tell the players how many secondary characters will be created (usually one per player; a total of 6 primary and secondary characters is ideal) and will lay out any requirements. The requirements could be anything from “Characters must be college-aged friends who are going to a party in an old house” to “Characters must all have a background in computers”. Requirements simply ensure that the characters will fit the flick’s concept.

### Character Sheets

Each player should have one character sheet for his primary character. Additionally, divide the sheets for the secondary characters among the players as evenly as possible, giving them a corresponding number of extra character sheets. So, if there are four players and the Director has stated that there are four secondary characters, each player will be given one extra character sheet.



## STEP TWO: STEREOTYPES

In the slasher films, the writers have to introduce a lot of victims... err, I mean characters. In order to make the viewer quickly connect with and get a grasp on these characters, the writers almost always utilize stereotypes. From the bookish prude and the silly prankster to the snotty bitch and the motorcycle-riding bad boy, slasher films get a lot of mileage from stereotypes. Since this is a game about these movies, each primary and secondary character must be given a stereotype. You're in charge of giving your own primary character his stereotype, as well as giving one to any secondary characters you currently have in your possession.

Sleazy  
Smarmy  
Smart-Assed  
Sneaky  
Stinky  
Studious  
Sweet  
Uncouth  
Unpredictable  
Weird  
Wild

**Basic Roles/  
Occupations**

Actor  
Athlete  
Babysitter  
Basketcase  
Biker  
Bully  
Businessperson  
Camp Counselor  
Cheerleader  
Criminal  
Debutant  
Doctor  
Farmboy/girl  
Gangbanger  
Girl/Guy-Next-Door  
Gold-Digger  
Hippie  
Hobo  
Kid  
Mechanic  
Metalhead  
Musician  
Nerd  
Outcast  
Party-Animal  
Pervert  
Police Officer  
Prankster  
Prep  
Prostitute  
Rebel  
Redneck  
Scientist  
Security Guard  
Shrink  
Slut  
Soldier  
Stoner  
Student  
Surfer  
Survivalist  
Tough-Guy/Girl  
Vixen

## Guidelines for Creating Qualities

***Don't try to cover too much ground with a single positive quality!*** Try to be specific, as the Director can (and should) veto any positive quality that she feels unbalances a character. For example, a quality that makes a character great at brawling is fine; a quality that makes a character great at both brawling and shooting is just too much. When in doubt, ask the Director.

***Negative qualities should actually affect the character negatively!*** In other words, don't create negative qualities that won't really impede the character ("has bad hair days a lot", "dislikes cherry flavored candy", etc.).

***Take a look at the typical qualities for stereotypes!***

Each stereotype entry includes a few qualities typical of that type of character. Feel free to use them verbatim or as inspiration.

This book doesn't contain an exhaustive list of stereotypes that must be selected from. You'll find plenty of ideas on the following page, but you're not required to choose from them.

Your best bet is to think of a word that describes the character's overall attitude or personality (cocky, fun-loving, quiet, grumpy, etc.), and then think of a word that describes the character's basic role or occupation (cheerleader, biker, slut, athlete, tomboy, etc.). Or if you'd rather keep things simple, just choose one word that sums up your character's role or occupation and skip the personality/attitude part.

***Important Note:*** The Director has the right to veto stereotypes that don't fit into the flick's concept.

***Once stereotypes have been created, all players pass the secondary characters to the player on their left.***

## STEP THREE: STAT RATINGS

Now, it's time to determine the ratings for each character's stats. At this stage, every character has a rating of Poor for all stats. Don't worry, though; this will change soon.

**Primary Characters:** Each primary character receives four stat boosters.

**Secondary Characters:** Each secondary character receives three stat boosters.

Stat boosters are spent on increasing the stat ratings. Each player determines the stat ratings of his own primary character as well as all secondary characters currently in his possession.

- Spending a stat booster increases a stat rating of your choice from Poor to Normal.
- A stat that has been increased to Normal can be pushed up to Good for the expenditure of another stat booster. That is, bringing a stat from Poor to Good costs two stat boosters.

***Once stat ratings have been determined, all players pass the secondary characters to the player on their left.***

## STEP FOUR: POSITIVE QUALITIES

With the characters' stat ratings in place, each player gets to assign positive qualities to the characters in his possession.

**Primary Characters:** Each primary character receives four positive qualities.

**Secondary Characters:** Each secondary character receives three positive qualities.

### Coming Up With Positive Qualities

There is no authoritative list of positive qualities to choose from. Rather, you are free to make them up yourself. Once you create them, you must use common sense to determine which stat each one is linked to. The Director is the final authority on the matter.

*Once positive qualities have been assigned, all players pass the secondary characters to the player on their left.*

## STEP FIVE: NEGATIVE QUALITIES

Each player now assigns negative qualities to the characters in his possession.

**Primary and Secondary Characters:** Each primary and secondary character receives one negative quality.

### Coming Up With Negative Qualities

As with positive qualities there is no authoritative list of negative qualities to choose from. You are free to make them up yourself. Once you create them, you must use common sense to determine which stat each one is linked to. The Director is the final authority on the matter.

*Once negative qualities have been assigned, all players pass the secondary characters to the player on their left.*

## STEP SIX: ALTERATIONS

At this point, the characters can be tweaked a bit. Such tweaks are called alterations.

**Primary Characters:** Each primary character receives two alterations.

### Sample Qualities

Below are some sample qualities, both positive and negative for you to use as inspiration.

#### Positive Qualities

Attractive (Spirit)  
Bluff (Spirit)  
Brawler (Brawn)  
Breaking and Entering (Finesse)  
Climbing (Brawn)  
Common Sense (Brains)  
Con Artist (Spirit)  
Consume Alcohol (Brawn)  
Courageous (Spirit)  
Detective (Brains)  
Driver (Finesse)  
Fast Runner (Finesse)  
Flexible (Finesse)  
Hard to Hurt (Brawn)  
Healthy (Brawn)  
Hiding (Finesse)  
Individualistic (Spirit)  
Innocent Charm (Spirit)  
Intimidate (Spirit)  
Knows About "X" (Brains)  
Leaping (Brawn)  
Marksman (Finesse)  
Martial Artist (Brawn)  
Natural Leader (Spirit)  
Nobody's Fool (Spirit)  
Perceptive (Brains)  
Persuasion (Spirit)  
Psychology (Brains)  
Repair Vehicles (Brains)  
Resourceful (Brains)  
Rugged (Brawn)  
Science (Brains)  
Scrapper (Brawn)  
Seduction (Spirit)  
Stealthy (Finesse)  
Street Fighter (Brawn)  
Strong (Brawn)

*Continued...*

Sweetheart (Spirit)  
Swimming (Brawn)  
Tactical Mind (Brains)  
Unconventional Thinker (Brains)  
Witty Remarks (Spirit)

## Negative Qualities

Annoyingly Perky (Spirit)  
Bad Driver (Finesse)  
Bad Eyesight (Brains)  
Bad Under Pressure (Spirit)  
Birdbrain (Brains)  
Bossy (Spirit)  
Butterfingers (Finesse)  
Cowardly (Spirit)  
Easily Frightened (Spirit)  
Fear of "X" (Spirit)  
Foolhardy (Spirit)  
Forgetful (Brains)  
Frail (Brawn)  
Greedy (Spirit)  
Gullible (Spirit)  
Half-Witted (Brains)  
Impatient (Spirit)  
Inaccurate Aim (Finesse)  
Sadistic (Spirit)  
Slow Reflexes (Finesse)  
Slow-Moving (Finesse)  
Stumbles (Finesse)  
Terrible Swimmer (Brawn)  
Uncooperative (Spirit)  
Unhealthy (Brawn)  
Unperceptive (Brains)  
Weak Back (Brawn)  
Weak-Willed (Spirit)  
Wimpy (Brawns)

**Secondary Characters:** Each player receives a certain number of alterations to spread out amongst the secondary characters he currently possesses. That number is equal to the number of secondary characters he possesses, minus 1 (down to a minimum of one).

## List of Alterations

Presented in this section is a list of alterations that can be made to characters.

- Increase a Poor stat rating to Normal.
- Increase a Normal stat rating to Good.
- Gain an additional positive quality.
- Gain a special ability (once per character; primary characters only)
- The character's player begins the flick with two genre points.

## Special Abilities

The following are the special abilities that you can choose from if you give your primary character the appropriate alteration. In order to use a special ability during the game, you must spend genre points. The amount necessary is specified in the write-ups. You cannot use a special ability more than once per check, unless noted otherwise.

### Adrenaline Boost (2 Genre Points)

Use before making a check. Roll an additional die of the same type that you're rolling.

### Back For More (8 Genre Points)

When the character is killed, you can use this ability. Then, roll a die. If you roll a 4-6, the character wasn't as bad off as it first appeared. He now has one survival point and can enter another scene, though you can't enter the scene that follows the scene in which the character was "killed". This can only be used once per flick.

### Dumb Luck (2 Genre Points)

Re-roll any one die after you make a check.

### Let's End This (8 Genre Points)

The character doubles the amount of survival points he gains from a crucial check that generates at least one topper.

### Overcome (2 genre points)

By spending two genre points, you can ignore a negative quality for a given stat check. This must be declared before the check is made. Each negative quality can only be ignored once per flick in this manner.

### Prone To Falling (0 genre points)

Once per flick, when this character is fleeing from the killer in a kill scene, you may declare that this character trips and falls. This must

be declared immediately before making the crucial Finesse check for fleeing. The check yields one less matching result than normal (so, three matching results become two matching results instead). On the plus side, you receive 2 genre points.

#### **Resourceful (0 Genre Points)**

Once per flick, this character may trade in survival points for genre points on a 1-for-2 basis (i.e., each survival point traded in gets the player two genre points). This may not be done while the character is in a kill scene.

#### **Scream Queen (Females only; 0 Genre Points)**

Once per game, when the character sees something horrific, you may declare that your character unleashes a bloodcurdling scream. Upon doing so, you gain 4 genre points.

#### **Speedy Recovery (2 Genre Points)**

When the character survives a kill scene, spend two genre points in order to retain  $1d3+1$  survival points rather than  $1d3$  (see page 39 of the rulebook).

#### **Steel Yourself (3 Genre Points)**

Use before making a freak-out check. You automatically pass the check.

#### **Stupid Action (0 Genre Points)**

Twice per game, you may choose to let the Director control your character momentarily. The Director should have him do something very unwise. You immediately gain 2 genre points.

#### **Versatile (3 Genre Points)**

By spending 3 genre points and devising an explanation, the character can use one of his positive qualities to benefit a stat it's not linked to. For example, if the character has "Fisticuffs" (a Brawn quality), he could pay the 3 genre points and use it for a Finesse check by explaining that he's doing a flying dropkick (something that would require agility). Obviously, the Director can reject a totally outlandish explanation (you get your genre points back in such a case).

#### **Wholesome (3 Genre Points)**

The character is pure, virtuous or otherwise a relative goody-two-shoes. Whereas most primary characters can ignore the first loss of survival points (see page 37 of the rulebook), this character can ignore one additional loss of survival points by spending four genre points as soon as the loss is announced by the Director.

*Once the alterations are performed, all players pass the secondary characters to the player on their left.*

### **OPTIONAL RULE: “Psychic Power” Special Rule**

#### **Psychic Power (4 genre points)**

When taking this special ability, you automatically gain a new Brains-based positive quality that describes the nature of the mental power ("Telekinesis", "Can Read Minds", "Can Start Fires With His Mind", etc.). This quality is rated Poor and cannot be improved. You must spend 4 genre points every time this quality is used, regardless of whether or not the check is successful. The Director can disallow or limit this special ability as she sees fit.

## Sample Items

Here is a list of common items that you can give your characters. Remember that even though common weapons appear below, most Directors will limit the weapons.

Books  
Booze  
Brass Knuckles  
CDs/Cassettes  
Cell Phone  
Cigarettes  
Cologne/Perfume  
Comic Books  
Condoms  
First Aid Kit  
Fishing Gear  
Flashlight  
Hairbrush  
Hairspray  
Hunting Knife  
Keys  
Laptop Computer  
Lighter  
Lucky Charm  
Mace/Pepper Spray  
Make-Up  
Medicine  
Pistol  
Playing Cards  
Pocket Knife  
Portable Stereo System  
Portable Video Game Machine  
Pot  
Purse  
Sentimental Keepsake  
Sewing Kit  
Sleeping Bag  
Slingshot  
Small Pet  
Snacks  
Suitcase Full of Clothes  
Sunglasses  
Teddy Bear  
Tent  
Umbrella  
Video Game Disks/Cartridges  
Wallet  
Wristwatch

## STEP SEVEN: ITEMS

Each player picks out some items that each of the characters in his possession would logically have. Unless there's a really good reason (i.e., the character is a cop, a hunter, a street ganger, etc.), don't give characters weapons. In the slasher films, hardly anyone packs a weapon, so why should characters in a game based on those films be any different? As a rule of thumb, no more than one or two characters should be armed.

*Once the characters are given items, all players pass the secondary characters to the player on their left.*



## STEP EIGHT: DETAILS

As far as game statistics go, the characters are now finished. However, something equally important remains to be done. Characters are more than just game statistics. They are supposed to represent real people, each with his own personality, personal history, ties to other characters, and so forth. While characters are based on stereotypes, they should be given a bit of depth in order to make players have some manner of emotional investment in them. That's where this step comes in.

Each player should consider the following for his primary character as well as for all the secondary characters he currently possesses:

## Name

Every character needs a name. After all, if the character didn't have one, his friends wouldn't have a name to yell out while wandering around looking for him after he has been brutally murdered.

## Links to Other Characters

Most or even all of the characters should know each other. As such, you need to collaborate with the other players (and even the Director) in order to tie the characters together somehow. Some ideas:

- The character is related to another character.
- The character is related to another character, but they don't like each other much.
- The character is a friend of one or more of the other characters.
- The character is romantically involved with another character.
- The character is romantically involved with another character while having an affair with yet another character.
- The character is in charge of another character.
- The character has a crush on another character.
- The character is a rival of another character.
- The character was picked up by the other characters while hitchhiking.
- The character didn't want to be with the other characters, but one character convinced him to come along.
- The character is trying to protect one or more of the other characters.

## Character Tidbits

Jot down a few interesting things about each character's personality or past. You don't have to go into great detail. Some ideas:

- The character used to (and maybe still does) have strange nightmares.
- The character has a severe phobia.
- The character had a miserable childhood.
- The character has a hatred of something (a situation, a type of person, etc.).
- The character enjoys a particular activity or hobby.
- The character has a particular quirk (e.g., saying "totally" all the time).
- The character suffers from a mental problem (paranoia, depression, obsessive-compulsive disorder, schizophrenia, etc.).
- The character suffers from a physical problem (paraplegia, blindness, asthma, etc.).
- The character harbors a dark secret.

This chapter is aimed at the players (hence its title). As a result, any mention of "you" refers to the player rather than the Director.

## OPTIONAL RULE: Character Templates

This book contains an appendix (pages 114-167) that features a large selection of customizable pre-made characters called "templates".

Rather than create characters from scratch, the Director may choose to have the players take turns selecting templates, starting with primary characters and moving on to secondary characters.

The appendix itself has rules for customizing the templates to better suit your character ideas.

## New to Slasher Movies?

Believe it or not, there are actually people out there who have either never watched a slasher movie or have only watched a few of them. These souls should be pitied and should be treated as outsiders.

I'm just kidding, of course.

If you're slasher movie-challenged and are hoping to play this game, take a deep breath and relax. You're in good hands.

First of all, read through Chapter 2. It offers a comprehensive look at the sub-genre and dissects its many tropes.

Secondly, read this chapter, as it deals with applying what you learned in Chapter 2.

Last, but certainly not least, watch at least one of the films. Doing so will drive home the facts that you picked up in this book and put them into perspective. If you aren't sure which one to choose, you can't go wrong with the 1978 classic, *Halloween*.

# CHAPTER FIVE: THE PLAYERS

"All right, we'll all split up and search this whole area."

Todd – *The Burning* (1981)

**This chapter is aimed at the players (hence its title). As a result, any mention of "you" refers to the player rather than the Director.**

## UNDERSTANDING THE SUB-GENRE

Chapter 2 presented a lot of solid information about the genre, including an extensive list of common tropes. If you haven't read that section, you should go back and do that before continuing.

The good thing about the slasher film sub-genre is that nearly everyone is at least somewhat familiar with how it works, at least on a fundamental level. If you go up to the average person on the street and ask them about slasher films, they will almost certainly mention that they involve unstoppable killers who prey on promiscuous teenagers. And, in a nutshell, that pretty much pegs the sub-genre.

Still, there's more to it than that. In order to get the most out of *Slasher Flick*, you should immerse yourself in the source material by watching a handful of the movies. There's no substitute for the real thing. However, this chapter attempts to present you with all the most important aspects, for ease of reference.

The more you understand the sub-genre, the more you'll get out of the game... and the more you'll be able to put back into it as well.

## TOP 5 TIPS FOR PLAYERS

This section offers general advice for participating in the game as a player.

### Tip #1: Interact!

If you take a good long look at any slasher flick, you'll find that a large chunk of it involves interaction between the characters. This gives the audience a chance to form opinions on the characters and

view them as living, breathing people before they *stop* living and breathing. If the audience doesn't form opinions on the characters, then it means absolutely nothing when they die, which makes the death sequences meaningless.

As a player, you should follow suit. Don't just have your characters sit around and wait for the killer to come for them. This is especially true early on in the flick. There will be enough time for getting killed later on. The earliest stages of the flick should be about communicating and establishing relationships between the characters.

## Tip #2: Play Dumb!

How many times have you seen characters in slasher films do something stupid, prompting you to yell, "Oh, come on! Don't go outside to check out the noise!"? Well, guess what? *You* now get to be the one who does these stupid things.

Sure, you can have all your characters stick together in a big mob and stay inside for the entire game. Yes, you can ignore that noise coming from the darkness. You bet you can stay the hell away from a downed killer's "body". But where's the fun in that? Don't hesitate to do something stupid if it will make a scene interesting.

We're not advocating having your characters always making bad decisions. Far from it. If characters always do dumb things, the flick would probably be over in thirty minutes. Just use your gut instincts to figure out when your characters should play to the genre when such decisions are involved.

## Tip #3: Accept Death!

Characters are going to die. Period. In fact, quite a few characters are going to die. Some of them might even be primary characters. The simple fact is that you need to go into the game knowing that some or even all of your characters will meet their disgustingly bloody end before the game wraps.

Once you come to terms with this, you'll find that character deaths can be fun, in a morbid kind of way. Sure, you should try to keep characters you control from dying, but not at all costs. This is especially true of secondary characters. In case you haven't figured it out (though we're sure you *have*), secondary characters are created to die. That's kind of their job. They give the killer a chance to pad up his body count, all the while making his way toward a final showdown with the last remaining character(s).

In some ways, it's best to think of secondary characters as resources. After all, you can use them to help you gain genre points that you can assist your primary character with later on. If they die, so be it; you even gain two genre points for the death. They've served their purpose.



#### **Tip #4: Contribute to the Horror!**

The Director will be working hard to maintain an appropriately horrific mood during the game. But it's not just up to her. You can do your part too. First of all, keep your mind on the game. In other words, don't break out your cell phone and start text messaging your friends in the middle of the flick. Similarly, refrain from excessive "out of game" talk. You may have had something interesting happen to you at work that day, but surely you can wait until after the game to talk about it.

Basic politeness aside, you can contribute to the atmosphere of the game by putting your "all" into portraying the characters. Don't be afraid to get into character and give your fellow gamers a performance that they'll remember for many years to come. If your character is frightened, play it to the hilt. If your character screams, don't just say "I scream" when you can let out a blood-curdling scream of your own (unless, of course, there are kids or parents sleeping in the other room).

Lastly, keep a close check on the humor. Most slasher films have humorous spots (even in tension-filled scenes), so it's acceptable to let some humor creep into the game at times. Just be careful not to

overdo it or else the horror will drain from the game's atmosphere in a big hurry.

### Tip #5: Narrate!

It's all too easy to say, "I pound on the door and try to wake up the residents." This is fine and all, but it hardly adds anything special to the game as an overall experience. And that's what a game of Slasher Flick is: an experience. Instead of describing what your character is doing in such a mundane, utilitarian way, how about spicing up your description a bit? Try something more akin to, "I start frantically pounding on the door, constantly looking behind me to see if the killer is coming. I yell out, 'Help me! Please!' This doesn't require much more effort and makes your character's actions seem more engaging. It helps the other participants more vividly visualize the scene that's playing out.

You don't have to be a master storyteller in order to add some color to your narration. Nobody expects that. You aren't a professional actor or orator, after all (well, most of you aren't anyway). So don't fret your descriptions too much. As long as you help the Director set the scene and entice the imagination, you're doing your part to enhance the experience for everyone involved.

## EARNING GENRE POINTS

As you know by now, genre points are handy to have around. They can pull your character's butt out of the proverbial fire in numerous ways (see pages 31-32). This makes them desirable to obtain.

The nice thing is that individual characters don't accumulate genre points; individual players do. This means that you can use secondary characters to put themselves in excessive danger (by taking unnecessary risks) in order to gain genre points for you. You can then take these points and use them for your primary character. As mentioned in Tip #3, secondary characters are a resource.

Just don't abuse the resource. By that, I mean that you shouldn't just purposely get your secondary characters killed right off the bat just so you can acquire a quick burst of genre points. Besides, doing this can actually deprive you of genre points. If a secondary character bites the dust early on in the flick, you won't be able to use him to gain genre points for you later on.

Also, you should consider spending your genre points on your secondary characters from time to time. Yes, this sounds like a

contradiction to what was discussed in the above paragraph and in some ways, it *is*. After all, secondary characters are resources, right? Well, yeah, they are. But they're also characters that represent living beings. If you can keep them alive while still adhering to the conventions of the genre, then so much the better. But if not, it's no big deal.

## Ways to Acquire Genre Points

What follows is a list of actions that might prompt the Director to throw genre points your way. Much of what you'll find here revolves around the tropes and clichés found in Chapter 2.

**Neglecting to Finish Off the Killer:** You have the killer at your mercy. He's flat on his back and appears to be dead. Logic dictates that you should take that opportunity to chop him up into little bitty pieces. Don't. The Director will likely find a way to avoid that anyway, so you might as well do the right thing by having your character turn away from the "body", drop his weapon and sigh in relief.



**Investigating Strangeness:** Did your character hear an unexplainable noise? Did he think he saw someone standing outside the window? Well, what are you waiting for? Have him check it out!

**Going Off Alone:** Strength in numbers is overrated. Maybe your character needs to relieve himself. Perhaps he's tired and wants to turn in early for a good night's sleep (yeah, good luck with that). Or it could be that he needs something out in the garage. By going off alone, you are practically inviting the killer to take action, but you'll probably be well rewarded for it.

**Say Genre-Appropriate Things:** "I'll be right back", "It's only the wind", "What's the worst that can happen?", "We'll be fine", "It's just your imagination". All these things are perfect lines to have your character say. Watch a lot of slasher films to expand your catalog of phrases.

**Be True to Your Character's Personality:** Avoid doing or saying things that go against the character's established personality unless there's a damn good explanation for it. If you roleplay your characters consistently (even when doing so isn't technically a good idea), the Director is sure to take notice.

**Having a Character Die:** When a character you control dies, you gain two genre points.

## PLAYING SECONDARY CHARACTERS

Most roleplaying games encourage each player to play one character. This works great for other games, but not for Slasher Flick. This is why there are primary and secondary characters.

Throughout the book, you've been given what could be construed as mixed messages. At one point, the text will give you the impression that you should take a lot of risks with secondary characters in order to stockpile extra genre points. Then at another point, you're being told to treat them with some caution and even to spend genre points on them.

So, which is it? Should they be treated as expendable resources or as valued characters?

To be honest, it's kind of a fine line to walk and once you start playing, you'll find your groove. Until you find that groove, here's a piece of advice that should be of at least some assistance to you: Until a secondary character has a kill scene, take all the unnecessary

## The Cluster Problem

If you want to drive your Director nuts, stay clustered together with the other characters. She'll *love* you for it.

Okay, that's a lie.

The truth is that, while a little clustering is fine, doing it all the time does nothing but detract from the game. Killers seldom show themselves to too many characters at once, preferring to pick them off one (or at most, two) at a time. It's just how they operate. Yet another convention of the genre.

By having your characters compulsively hanging close to their peers, you'll just be causing the game to drag on and on.

Do yourself, your Director and the other players a favor by venturing off on your own from time to time.

## List of Character Roles

**Antagonist:** This is the character that the audience desperately wants to see get butchered due to the fact that he/she creates conflict between the characters in some way. The Antagonist is almost always a secondary character, unless he/she does something redeeming toward the end, in which case he/she can be a primary character.

**Authority Figure:** This character has, for whatever reason, some amount of authority over the other characters. It may be that the character is a coach, teacher, student advisor, camp counselor, babysitter, or police officer. The authority figure can be a primary, secondary or tertiary character.

**Best Friend:** This character is the best friend of another character (often the protagonist) and typically doesn't know the other characters very well, if at all. He or she is just there because their friend is there. The best friend can be a primary, secondary or tertiary character.

**Free Spirit:** This character puts hedonistic pleasure or thrills above all else. Examples include sluts, party animals, stoners, drunks, hippies, perverts, surfers, extreme sportsmen, skaters, daredevils, and so on. The free spirit can be a primary, secondary or tertiary character.

**Love Interest:** This character is either already involved with the Protagonist or will become involved with him/her during the course of the flick. Even if the latter is the case, it should be made obvious that there's "chemistry" between the two right off the bat. The love

risks you want so you can accrue genre points; but once the character is in a kill scene, do your best to get him out of it alive... within reason.

The above advice is best taken only until you find your natural inclination toward developing your own play style. Each player's play style will emerge soon enough. Some players will lean toward letting the secondary characters die, while others will spend genre points to keep them alive. There is no right or wrong way to do it.

## PLAYING PRIMARY CHARACTERS

As has been mentioned previously, primary characters are meant to be the ones that live until the last portion of the movie and maybe, just maybe, even survive the whole film. That's reassuring and all, but it doesn't always work out this way. In any game that involves random die rolls, the unexpected can happen at any given moment. And you know what? That's okay. It's *better* than okay, actually, because that's what builds suspense. Whenever there's uncertainty, suspense can't be far behind.

That having been said, the game is certainly slanted toward the primary characters making it to the last segments of the flick. With a bit of care (and strategic use of genre points), the chances of having your primary character survive all or almost all of the flick are quite good.

It may be tempting to have your primary character play it extremely safe in order to keep him breathing. Avoid this temptation. Avoid it like the plague. If you watch the slasher flicks, you'll notice that the primary characters tend to be in the middle of the action on many occasions. They are the main characters (though some might argue that the killer is the main character), so get them into the fray. Don't hold them back just so they won't buy the farm. The rules are weighted in their favor, so don't be timid with them.

## THE GROUP ARCHETYPE

If there's ever a time in which you are bored silly, watch a few slasher films and analyze the types of characters that appear. You'll find that certain roles are almost always present. Some roles are shifted in and out, though, to keep some variety.

Using the rules for character creation in *Slasher Flick*, you never know what kind of a group you're going to end up with. After all, each player assigns stereotypes to the characters they possess during

the second step of the process. This means that there's typically no coordination between players on the matter, creating a hodge-podge of stereotypes.

Should you and your fellow players want a more diverse, yet coordinated group, you could get together and decide upon what roles your various characters will fulfill. This isn't a rule; just a set of guidelines to help you balance it all out.

Before you ask, no, roles are not the same as stereotypes. A role is more general and describes the primary function of each character within context of the story. The role can be filled by any number of stereotypes. For example, the *Adversary* role could be filled admirably by a "Mean-Spirited Bitch", "Stuck-Up Rich Kid", "Biker Bully" or "Trouble-Making Redneck", even though each stereotype is drastically different than the rest.

Generally speaking, the three roles that should almost always be present are:

- Protagonist
- Antagonist
- Love Interest

Talk to your fellow players and let decide who gets to create characters to fill these roles.

Once those are filled, you can do the same with the following roles:

- Authority Figure
- Best Friend
- Free Spirit
- Mr./Ms. Popularity
- Oddball
- Rebel
- Smart-Ass

The roles can be found in the sidebars of this page and the page prior to it.

Not every game will have every role included. In fact, you may decide to allow multiple characters of a given role, as there's quite a lot of wiggle room within each one. If you'd like a role filled that isn't represented by primary or secondary characters, you can ask the Director to include them as tertiary characters.

interest is usually a primary or secondary character.

**Mr./Ms. Popularity:** This character is the one everyone likes, either because of charisma, looks, or both. It's the character that nobody wants to see die because he/she is a good person. Mr./Ms. Popularity can be a primary, secondary or tertiary character.

**Oddball:** This character is the square peg who doesn't fit in with the other characters for one reason or another. Perhaps he's a nerd, a sci-fi nut, headcase, an ultra-conservative Christian, prankster or just an ugly duckling. In almost every case, the character should be socially awkward. The authority figure can be a primary, secondary or tertiary character.

**Protagonist:** This is the character that the audience is supposed to identify or sympathize with. Some movies have more than one, but rarely more than two. The Protagonist is always a primary character.

**Rebel:** This character tends to go against the grain and march to his/her own drummer. This covers punk rockers, metalheads, bikers, outcasts, goths, emos, gangbangers, thugs, criminals, etc. Rebels can be a primary, secondary or tertiary character.

**Smart-Ass:** They say there's one in every crowd and that's not far from the truth in horror movies. This character is a wisenheimer who makes it a point to crack jokes or sling quips at whomever seems to be a good target. Some characters do this good naturally, but most of them are just sarcastic assholes. The smart-ass can be a primary, secondary or tertiary character.

## Director's Screen

Before the game begins, you might want to obtain something that will keep the players from seeing your notes, maps and other hush-hush stuff. This “something” is known as the Director’s screen.

You can utilize a screen from another RPG or even a couple of three-ring binders stood up side by side.

Extremely ambitious Directors might even want to create their own screen using cardboard. This is made even better by gluing on reference sheets with pertinent game info (an overview of how kill scenes work, a rundown of all the special abilities, a summary of what genre points can be spent on, etc.). This makes the info easy to reference during the game, reducing the amount of page-flipping you’ll have to do.

# CHAPTER SIX: THE DIRECTOR

"Was it the boogeyman?"

"As a matter of fact, it was."

*Laurie and Dr. Loomis -- Halloween (1978)*

**This chapter is aimed at the Director (hence its title). As a result, any mention of “you” refers to the Director than the players.**

## THE BASICS OF DIRECTING

Being the Director is not an easy job. It’s a fun job, but not an easy one. This section describes the basics of directing a game. Each subsection below discusses one of the jobs you must do.

### Pre-Game Jobs

Before you sit down and actually play the game, you’ll need to do the following jobs:

#### Preparing the Flick

It’s time to prepare a flick to run. This can be as involved or as uninvolves as you like. You could carve out an elaborate plot, rife with secrets and an intricate backstory that interweaves all the characters into the overall story. Or you could just concoct a quick reason for the characters to be at the camp (or wherever) and let the fun begin. There’s no wrong way to do it. See “Preparing the Flick” for more information.

#### Creating Tertiary Characters

Most flicks should have at least a small handful of tertiary characters to fill them out. Thankfully, you can create these characters in just a few minutes each, freeing up your time for more important matters. See “Creating Tertiary Characters” for more information.

#### Creating the Killer

Your flick isn’t going to be very exciting if there’s no murderous psychopath to terrorize the characters. It falls on your shoulders to create the killer’s game stats, which are entirely different than the game stats of other characters. See “Creating the Killer” for more information.

## In-Game Jobs

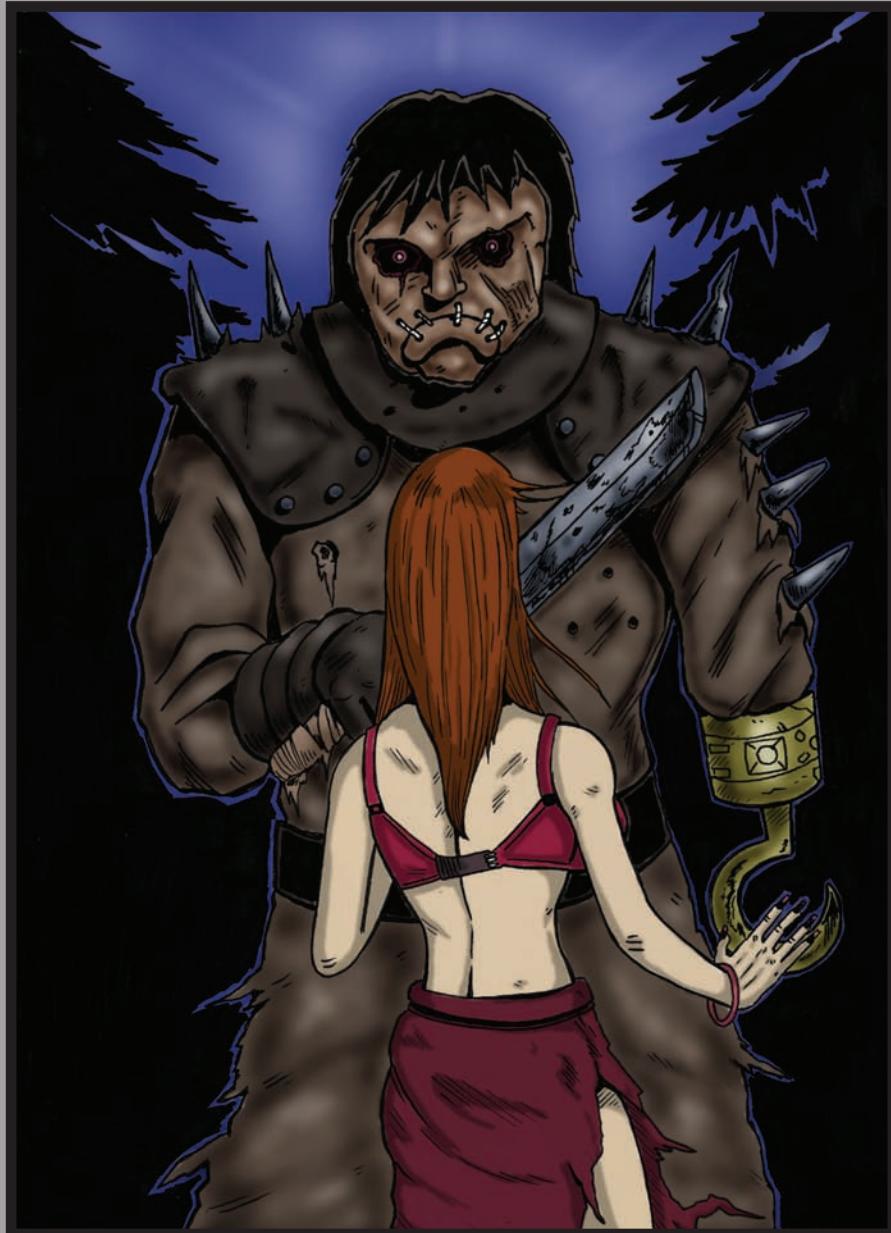
These are the jobs you take on while the game is being played.

### Narrating

One of your main duties is to narrate the game. You are the primary storyteller in this flick, so it's up to you to verbally bring it to life. See "Narrating" for more information.

### Rules Adjudicating

As Director, you should know the game rules backward and forward. Failing that, you should at least know the biggest chunk of the rules and be familiar enough with the book to be able to find any rule you don't know. See "Rules Adjudicating" for more information.



## Organization

The most effective Directors are ones that keep their materials organized while the game is in progress.

While every Director is bound to have different ideas of how to remain organized, here are a few ideas that might help out.

- Keep game statistics for your tertiary characters and the killer on index cards to conserve space.
- Create a Director's screen (as described on the opposite page's sidebar).
- Collect all the important info about the flick into a three-ring binder or staple the pages together.
- Keep the dice on the players' side of the Director's screen, as Director's don't roll dice often anyway. This will help reduce clutter in your immediate area.

## The Three-Act Structure

Almost every slasher film follows the traditional three-act format that has been used in fiction practically since the dawn of time.

You can put it to use when developing your flick as well, helping to ensure that the game ends up feeling like a well-made slasher movie.

Here's a summary of the three acts:

### Act I

Act I comprises the first quarter of the flick. It provides exposition, an introduction to the characters and the overall plot.

It is during this phase of the game that you will get a feel for who the characters actually are and how you can use that information against them later on. That may sound cruel, but it's really not. The horror films constantly took into account the characters' personalities when devising their undoings.

### Act II

Act II comprises the next two quarters of the flick. It is the meat and potatoes of the story, wherein most of the murders occur. The characterization started in Act I should be expanded upon here as well. They should

### Playing Tertiary Characters

You are the one who gets to roleplay the minor characters the primary and secondary characters interact with. See "Playing Tertiary Characters" for more information.

### Playing the Killer

You created the monster, so you get to play him. See "Playing the Killer" for more information.

## PREPARING THE FLICK

Nearly every slasher movie aficionado has, at one time or another, had the urge to write his own movie. Raise your hand if you've mumbled that you could create a better film than the one you were watching. I'd bet that there are quite a few of you with your hand held high in the air. As slasher movie buffs, we know the sub-genre better than anybody, right? We know all the ins and outs of these films. We know what makes for riveting horror. And we know what scares the bejeezus out of audiences.

That's just grand, because now you get to show the world (or at least your game group) just how good a movie you can dream up! Well, more or less. You can devise a plot, create a killer, pace the scenes, and create a mood. No, you don't have total control over what happens, but you do have a lot of say in the matter. The players will be having a lot of say as well.

There's no "one true way" to craft a flick. Every Director has her own approach, each one as valid as the next.

### Flick Type

One of the first things you should consider is what type of flick you're going to run. Most slasher films fall into one of two general types, though it's not unheard of for there to be a bit of crossover between them.

### Location-Based Flicks

The simplest type of flick, this involves basically cooking up an excuse for the characters to go to a remote location and then letting the fireworks begin. This is an oversimplification to be sure, but it can actually be that simple. Location-based flicks can be more extravagant than the above description would have you believe

though. You can liven it up as much as you'd like by adding elements of event-based flicks (see below).

The key to this type of flick is selecting just the right location. The best locations have certain qualities, such as being isolated from civilization, having a creepy vibe, and boasting numerous interesting areas/sites for suspenseful or scary scenes. Not every location has to be a long way from civilization if you're creative. For example, it could be a burned-out department store that is isolated from civilization due to the fact that the windows are boarded up and the killer has bolted all the doors shut.



begin partaking in whatever activities they wish (doing drugs, having sex, exploring the island, consuming mass amounts of alcohol, etc.).

### Act III

Act III comprises the final quarter of the flick. In most cases, Act III begins when the killer becomes exerted. It contains two distinct phases.

The first phase is the climax, where the story reaches its maximum tension and forces a final confrontation between the remaining character(s) and the killer(s).

The second phase is the denouement, where there is a sense of calm and a state of equilibrium returns.

The ideal denouement would, of course, be the survivor(s) escaping or ridding the world of the killer once and for all. That's nice and pretty, but keep in mind that you're playing Slasher Flick... and in Slasher Flick, it's very possible that none of the characters will survive at all. As such, the denouement can be something less pleasant.

## Location Maps

It's always a good idea to map out all the areas where the characters are likely to spend much time. This is especially true when running location-based flicks.

These maps needn't be anything too elaborate. As long as you have at least something concrete to go off of, you should be fine. A perfectly acceptable map of a major area could be drawn up in 5 or 10 minutes in a pinch. The details can be added as they become necessary.

If you'd rather go a step further, you can get a pad of graph paper and create your maps on it. This has the added benefit of giving you a sense of scale.

There are also numerous mapping programs available, specifically for use in RPGs. The most famous is *Campaign Cartographer*, but that's just one option. Others are out there. These programs allow you to create consistent, detailed maps with all the bells and whistles you could ever ask for.

Another option involves finding maps online and printing them off. Google is your friend. If your flick takes place in a mansion, you can always type the keywords "mansion" and "map" (or "floorplans") into the search engine and watch the results appear before your very eyes.

Here are some ideas for locations:

- A summer camp
- A ski lodge
- An old asylum
- A run-down mansion
- A back wooded area
- An old school
- A ghost town
- An abandoned hospital
- A sorority/fraternity house
- A dilapidated department store
- A Civil War era army fort
- A mountain resort
- A coal mine
- A remote research station
- Long-forgotten subway tunnels
- A passenger train
- An island
- A funeral home
- A house in the wilderness
- A plantation
- An old foundry
- A shopping mall (after hours, of course)
- A castle
- A farm

## Event-Based Flicks

Event-based flicks require more work on your part than location-based flicks, but the results can be well worth the extra effort. Rather than simply dumping the victims-to-be at a locale and letting the killer carve them up, you'll actually be arranging a sequence of events that will transpire. This can be incredibly tricky.

## The Backstory

In almost every slasher film, something has happened in the past (recent or distant) that prompts or leads up to what goes down. The same can be said of flicks in the game. The backstory can be as simple or elaborate as you like, as long as it's interesting.

The main point of a backstory is to give the killer a motivation for slaying people. It's also handy for tying one or more of the characters into the story, should you decide to do so.

Once you come up with the backstory, you'll need to decide how you will reveal it. There are three common ways to do this:

## Prologue

A partial prologue is the opening scene of the flick wherein a small piece of the backstory is presented or hinted at. In some cases, you can even have everything revealed during the prologue. If you want the backstory to be a mystery at first, the former option is the route to go, as you only give one or two pieces of the puzzle; just enough to make the players wonder what the heck is going on.

Generally speaking, the prologue is simply you describing the scene or scenes that take place. This is one of the rare instances that the players aren't actively involved. They're just sitting back, listening to your narrative. Since this is the case, keep the prologue brief. Players want to play. They don't want to hear you drone on for thirty minutes.

Alternately, you can run the prologue as a normal scene. If none of the primary or secondary characters are involved, toss some tertiary characters the players' way and let them experience the prologue first-hand. Keep in mind, though, that you may have to be a bit more heavy-handed with running a prologue than when you're running a regular scene. After all, you really can't afford to have your backstory drastically altered by the tertiary characters' actions, unless you're one of those Directors that enjoys having to ad-lib, even in the face of overwhelming changes to the story.

## In-Game Reveal

Using this method, the flick's backstory is revealed either all at once or gradually during the game itself. That is, the players go into the flick not knowing anything at all about what's going on, but will find out as the game progresses, or even at the very end.

This method is trickier to pull off, as you need to figure out what the clues are and how to give them to the players. This isn't as easy as it sounds. If you aren't careful in your placement of the information, it will feel artificial. That's never good. Aim for integrating the information in a logical manner and pull the players deeper into the backstory.

## Plotting it Out

Every flick needs a plot, even if it's paper thin... and believe me, a lot of slasher movies have plots that are thinner than paper. If you want to go light on plot, that's perfectly fine. Location-based flicks are perfect for that.

## Why Summer Camps?

I'm only barely joking when I say that about fifty percent of all slasher movies take place at a summer camp.

There are numerous reasons for why camp is such a popular setting for such films. These reasons also apply to why they work well for *Slasher Flick*.

For starters, camps offer a very wide array of settings-within-settings. You have all the buildings that comprise the camp, the dark woods surrounding it, the obligatory nearby lake, lonely roads leading to the camp, and plenty other possibilities (cemeteries, tumbledown shacks, creepy houses, etc.).

Another reason for their popularity is the seclusion aspect. It's too far from civilization to just run for help when the killer strikes. The would-be victims are more or less stuck out there, trapped in an environment the killer presumably knows like the palm of his hand.

Lastly, it's an easy way to get an eclectic mix of characters to be in the story. They can come from any walk of life and have drastically different interests and personalities. It may sound like a lazy way out, but it works.

## Cannibal Families

Throughout the years, there have been more movies involving families of cannibalistic hillbillies than you could possibly imagine. There may be variations on that theme with such films, but there are some very common threads that seem to run through most of them.

- The family almost always lives in a remote location (out in the middle of a desert, deep in the woods, etc.). This allows them to practice cannibalism pretty much unimpeded and makes it difficult for potential victims to escape to the relative safety of civilization.
- By their very nature, these films rely on grisly, splattery, bloody gore to achieve much of the horror. If running a game of this nature, make sure your descriptions of the gore are positively stomach-churning.
- One member of the family is a particularly large brute with uncanny strength and low-intelligence (often from inbreeding).
- The head of the household is usually the ringleader and mastermind behind the family's misdeeds.

*Continued...*

### Plotting a Location-Based Flick

Taken at its most simplistic form, you can formulate a location-based flick in minutes. Once you get the characters to the location you've worked up, it's just a matter of devising some possible scenes or ways for the characters to be lured away and (or) killed. These can tie directly into the sites that you've sprinkled around the location. You can even add some events (see "Plotting Event-Based Flicks" below) to keep the game from getting too predictable.



Here are some ideas for possible scenes:

- The power goes out and the power generator is in the basement.
- Something breaks down and the tools are in a tool shed.
- A pet disappears, prompting the owner to go looking for it.
- One of the characters sees someone outside, but by the time he tells the others, the person is gone.
- A tertiary character drops by and gives a cryptic warning.
- A noise is heard in the woods.
- A character has to go to the bathroom in the middle of the night, but there's no bathroom... only an outhouse.

### Plotting an Event-Based Flick

Plotting an event-based flick is more demanding than plotting a location-based flick. You'll need to develop various events to spring on the players. There are two types of events to consider: floating events and concrete events.

- Floating events are flexible and can be made to revolve around the characters, or at the very least be easily altered by their actions. The only thing you need to worry about is the order in which the floating events occur. Example floating events: “Lori asks if the primary characters want to come over for a slumber party”, “Dr. Russell calls [*insert primary character here*] and tell him that his mother is in the hospital”, “James asks [*insert primary character here*] out on a date”.
- Concrete events are etched in stone and will happen at a specific time, almost regardless of what the characters do. These should always be accompanied by a day and time. Example concrete events: “Saturday, 7:30 pm to 8:00 pm: a hitchhiker walks down the old road”, “Thursday, 2:17 am: a car wreck happens on the edge of town”, “Wednesday, 5:12 pm: the police pick up a suspect named Garvin Mueller”

By setting up the events you want to happen, you’ll essentially be creating a flowchart of how the flick should progress. Keep in mind, though, that sometimes, floating events won’t have a chance to occur due to the players’ actions.

## Props

You can heighten the immersion factor of the flick by giving the players props. A prop is basically just an object that the players can hold, touch, read, look at or interact with. If the characters are supposed to find a letter in the flick, recreate it and give it to the players to read. If the characters are slated to come across an amulet, go to the thrift store and buy one to represent it. If the characters are going to spend most or all of the flick at a camp, work up a map of the area for the players.

## Mood-Setting Methods

There are ways to amplify the mood without expending much effort. This will make your job much easier later on. Relying on your narration alone to create a creepy vibe is certainly possible, but why not go that extra mile. There are two main ways to do this: lighting and music.

Lighting is simply a matter of breaking out the candles or kerosene lamp. Make sure that you have enough light to see your die rolls and notes/character sheets by, though be careful not to have too much light.

You can create ambience by playing music in the background. Ideally, you should assemble your own custom-made soundtrack

- The two aforementioned family members are typically the ones who provide most of the evil of the story, but the other family members aren’t exactly upstanding citizens either. They just aren’t as proactive. All the family members should be statted up as killers rather than tertiary characters. Aside from perhaps the big brute, they should have the “Normal Person” component.

- The family often tries to capture the pretty females and keep them around for a while, but seldom waste time in slicing off chunks of captive males.

- The family usually appears to be stuck in the past, at least by a few decades. This gives them a backward, anachronistic feel that can actually be quite unsettling to players if you play it up. Effectively taking players out of their comfort zone and putting them in a more primitive environment can rattle them a bit and keep them off guard.

## Casting Actors into Roles

If you're coming up blank when devising concepts for your tertiary characters, here's an idea to try:

Select an actor, famous or not-so-famous, and build a character based on him or her. This may sound odd, but it works. By using an actor (or really any celeb) as the basis, mentage images will undoubtedly find their way into your head and the new character will emerge and be far more vivid than he would have been otherwise.

by using music from various sources. The most obvious source is soundtracks from slasher movies, but you can look to other sources as well. Just make sure to include a few tracks for non-suspense scenes in addition to the more standard horror-themed tracks.

## CREATING TERTIARY CHARACTERS

Tertiary characters may be minor characters, but together they play a vital role in a flick. Actually, they play several important roles (see "Playing Tertiary Characters" on pages 77-78).

There is no system for creating tertiary characters. There's no need for you to spend a lot of time on characters that will, in all likelihood, have only a few minutes of screen time each. You've got more important things to do.

Follow these steps for creating a tertiary character:

**Step One:** Name the character.

**Step Two:** Write a few notes about the character (occupation, secrets known, motives, role in the flick, etc.).

**Step Three:** Assign whatever ratings seem appropriate to the character's stats.

**Step Four:** Give the character whatever qualities seem to fit him.

## CREATING THE KILLER

At the center of every slasher flick is the killer. The killer is not created the same way other characters are. In fact, he doesn't even have stats or qualities. A killer is defined by the following:

**Basic Information:** This gives us a few scraps of information about the killer.

**Damage Threshold:** This determines how much damage the killer can take before being slain.

**Components:** Components are like "building blocks" that flesh out the killer's capabilities, advantages, disadvantages, and other such factors.

There's really not a "killer creation" system that you must abide by in *Slasher Flick*. It's just a matter of choosing the damage threshold and selecting whatever components you feel fits your vision of the killer.

## Basic Information

A killer should be more than a collection of components. He should be fleshed out and given some depth in order to make him truly memorable. You've got sequels to think of, after all.

### Name

Most killers have normal-sounding names like Harry, Jason, Michael and Freddy rather than exotic, overly sinister names like Kaine, Damian and Vlad.

### Backstory

The most compelling reason to fabricate a backstory is to give the killer a reason for being the way he is. Was he picked on as a child? Was he turned into a demon-like being after being slain by a group of people? Or is he simply the living embodiment of pure evil? The more detail you give his backstory, the more interesting he will be as a character.

### Personality

We know he kills people. We even know why he does it. But so far, that's all we know about him. We still don't know any of his idiosyncrasies or patterns of behavior. Every killer should have a distinct personality and modus operandi. Otherwise, he will be a forgettable cardboard cutout rather than a memorable character that players want to see come back for the sequels.

## Damage Threshold

Most killers have a threshold of 3, though you can adjust it to reflect tougher or weaker killers.

## Components

As mentioned previously, components can be likened to building blocks for the killer. Select the ones that fit how you envision the killer. Or you can create your own components to use if the ones here don't fill your needs.

### Dark Secret

*The killer has a severe weakness that can kill him.*

Choose a dark secret that can give the killer damage tokens. Perhaps making the killer look into a mirror can slay him. Or maybe exposing him to sunlight will do the trick. How about burning a particular object? Use your imagination to come up with something interesting. It should never be easy to use the dark secret against the killer.

## BEHIND THE SCENES: Components

While developing *Slasher Flick*, someone asked me why I didn't represent the killers as regular (albeit really, really powerful) characters.

The answer to that question is that in the movies, the killers aren't just characters. They are larger than life forces of evil who are nearly indestructable.

At the same time, though, I wanted the game to be player-driven and I couldn't easily do that if the Director is taking up a big slice of time rolling dice for the killer whenever he attempts an action.

The solution was to make it so that the killer succeeds at most things unless the characters prevent it. The downside was that killers ran the risk of being too much alike, with nothing to make each one distinctive.

That's where components first entered the picture.

Each component is designed to change the way the killer interacts with the environment and the people in it... especially his victims-to-be.

If the dark secret is discovered and used against the killer while he is still invigorated, he simply gains a damage token. The Director should ensure that the killer doesn't die too early in the flick. Once the killer is excreted, using the secret against him should kill him.

### Extradimensional

*The killer lives in another dimension, parallel world, alternate reality or plane of existence, and prefers to pull victims into his realm before killing them. He may be able to enter our dimension under certain circumstances.*

You must define how the killer draws people into his realm (through dreams, by tricking them, etc.). You may or may not require the characters to make a successful Spirit check in order to keep from being pulled in.

### Familiar Face

*One of the female characters looks like a loved one from the killer's past (his mother, wife, sister, etc.).*

How he reacts is entirely up to you, but in most cases, he will be hesitant to kill the character and may even attempt to connect with her in a morbid way (capturing her, etc.). Unfortunately for him, this makes him vulnerable to any attacks made by her. The first time this character attacks him, he automatically gains a damage token. After that, though, he's no longer affected by her appearance... unless the character purposely attempts to confuse him by pretending to be his loved one. This will require a Spirit check to convince him, though. If the check is successful, any successful attacks by the character will cause an extra damage token. Then, the illusion is broken again.

### Fearful Visage

*The killer is particularly gruesome or intimidating in appearance.*

Characters that make freak-out checks due to the killer's presence must roll one less die for the check.

### Feeds on Fear

*The killer thrives on causing fear in his victims.*

You'll need to determine what boon the killer gets when a character is freaked out (see "Freak-Out Checks" on pages 25-26). The default boon is that a character who is afraid rolls one less die for checks during kill scenes.

As an option, you may decide that the killer cannot harm a character who is not freaked out.

## **Hard To Kill**

*The killer has a tendency to not stay dead very long. Even when it looks as if the characters have finished him off, he could very well be back in their lives in no time.*

If the killer meets his doom while invigorated, there's a chance that he'll be back. The Director rolls a d6. On a result of 1-2, he's dead, but on any other result, he returns to the game. Remove one damage token. When a killer returns, it should be done dramatically (he sits bolt upright, he vanishes when the characters are distracted, etc.). These rules also apply if the killer dies while exerted, except that he stays dead.

## **Linked Item**

*The killer has some sort of link to an object that gives him power. Without it, he's less effective.*

You'll need to decide what the object is and how being without it negatively affects the killer. The default effect is that a character rolls an extra die (of the same type he normally rolls) for checks during kill scenes whenever the killer doesn't have possession of the item.

## **Linked Location**

*The killer has some sort of link to a specific location or region. While away from the locale, he's less effective.*

You'll need to decide where the location is (a specific street, a specific forest, etc.) and how being away from it negatively affects the killer. The default effect is that a character rolls an extra die (of the same type he normally rolls) for checks during kill scenes whenever the killer is not at or near the location.

## **Low-Intelligence**

*The killer is slow on the uptake and relies mostly on animal cunning and survival instinct to get by.*

When attempting to outsmart or trick the killer, a character rolls an extra die (of the same type he normally rolls) for Mind or Spirit checks.

## **Miscellaneous Advantage**

*The killer has some kind of edge that increases his effectiveness.*

You'll need to determine the nature of the advantage ("doesn't need to breathe", etc.) and how it positively affects the killer. This is a catchall category that covers too much ground to present you with a default effect.

### **Miscellaneous Disadvantage**

*The killer has some manner of Achilles heel that can hinder him severely...or possibly even lead to his downfall.*

You'll need to determine the nature of the disadvantage ("never attacks children", etc.) and how it adversely affects the killer. This is a catchall category that covers too much ground to present you with a default effect.

### **Mysterious Disappearance**

*The killer tends to disappear when things start looking bad for him. This can be attributed to the classic "when the characters look up, he's gone" schtick or it might be true teleportation. Feel free to create an explanation for it.*

Every time the killer gains a damage token, roll a d6. On a roll of 5 or 6, the killer vanishes enigmatically. The kill scene is over.

### **Normal Person**

*The killer isn't an undead monster, a physical manifestation of evil incarnate, a demonic entity or anything like that. Instead, the killer is just an average person with bad intentions.*

When it comes to receiving damage tokens, treat the killer as if he's exerted at all times. Also, use common sense when giving the killer other components; only take the ones that aren't supernatural in some way.

### **Possessing Spirit**

*The killer is a spirit and has to possess others to function.*

The nature of possession is up to you. By default, it requires a successful Spirit check to resist possession, though you will need to determine the means and methods. Once possessed, you can opt to take over the character or allow more experienced role-players continue playing the character while possessed. Possessed characters should be given a chance to regain control every so often. This requires a Spirit check, but the character rolls one less die than usual.

### **Punish the Promiscuous**

*The killer doesn't stand for fornication and will go out of his way to kill those who engage in sexual acts.*

The killer should target any character that partakes in sexual relations during the flick. Furthermore, a character that has done so rolls one less die for all checks (except freak-out checks) during kill scenes involving the killer.

## **Signature Weapon**

*The killer always uses a particular weapon when doing away with his victims.*

When attacking with this weapon in a kill scene, any survival point loss is increased by one.

## **Situational Boost**

*The killer gains an advantage under certain circumstances.*

You'll need to determine what the circumstance is (while in the dark, when in water, when a victim is sleepy, etc.) and what advantage the killer gains from it. The default effect is that a character rolls one less die for checks during kill scenes whenever situation arises.

## **Small Stature**

*The killer is very small in size. He might be a sentient doll, a minuscule creature of legend or just a very short dude.*

Although the killer will be knocked back further than normal-sized characters, he is harder to damage by way of blunt impact-based attacks (being thrown, being punched, etc.). Whenever the killer would gain a damage token from such an attack, roll a die. On a 4-6, the killer doesn't gain the damage token.



## **Stalking the Prey**

*The killer is inclined to watch his soon-to-be victims before moving in for the kill and often does so long before moving in for the kill. Even though he might sometimes be only marginally concealed, the victims seem to have a hard time spotting him.*

When a character makes a Brains check to see or hear the killer, he must roll one less die for the check.

### **Superhuman Strength**

*The killer possesses physical strength beyond that which a normal human can possess.*

If, during a kill scene, a character makes a check that involves the killer's brute strength (trying to rip the character's face off, bust through a door to grab the character, etc.), one matching result is disregarded.

### **Tidy**

*The killer cleans up his mess after a kill in a very short span of time, quickly moving bodies and cleaning up blood. He usually does this when a character sees a body and goes to get the other characters. The killer often likes to ensure that the bodies are found later, at a dramatically appropriate time.*

When a character brings others to see a body that is no longer there, the character rolls one less die on the Spirit check to convince them that there was really a body present moments before.

### **Trap-Setter**

*The killer knows how to make and use traps effectively, especially ones that inflict gruesome wounds (bear traps, guillotine traps, spiked pits, etc.).*

During kill scenes, you can use traps as a means of a character's survival point loss. Aside from that, characters may stumble into the traps when not in kill scenes. Spotting these traps requires a successful Brains check. A character falling into such a trap must make a successful Brawn check or Finesse check (whichever you deem appropriate) or lose a survival point.

### **Was Always Such a Nice Person**

*This is typical of the classic serial killer. The killer is highly intelligent and extremely good at planning ahead and covering his often-bloody tracks. He's also a master of misdirection and manipulation, allowing him to send the characters completely down the wrong path.*

If a character starts to suspect anything weird about the killer and attempts to make a Mind or Spirit check to get info out of him, they may only succeed by rolling matching toppers.

## Pre-Made Killers

Have you ever wanted to run a game of *Slasher Flick*, but didn't have any ideas about a plot or a killer? Well, if it ever happens again, this section will be there to help you out.

Below, we present you with three psycho killers, along with some brief plot hooks for each one. These hooks aren't fully fleshed out storylines; they're just seeds to get your imagination churning into full gear.

### Kyle Hurst – “Porcelain Mask-Wearing Psycho”

Kyle Hurst never knew what a “normal” family was. His parents owned a massive (but seedy) junk store and they spent most of their time there. By default, so did he. His days of childhood were spent roaming up and down the aisles, looking at the merchandise. He was most fascinated by the eerie-looking porcelain masks that always seemed to turn up in the store. “Fascinated” is actually a grave understatement.

To be clear, Kyle was never “quite right in the head” anyway. He was slow to learn and his mind just didn’t operate the way others do. He seldom spoke and when he did, he only garbled a handful of words. But he always had this intense, probing look in his eyes; the kind that would rattle anyone’s nerves. Customers frequently complained that he creeped them out.

One day, when he was 12, his parents were dealing with a particularly difficult customer in the back of the store. The guy was wearing an expensive suit and has a callous look about him. Kyle heard the disturbance and made his way to the backroom, but not before putting on one of the porcelain masks and grabbing an antique kitchen knife from one of the shelves. He arrived just in time to see his parents shot down by the man. This is all it took to send him over the edge. It wasn’t that he cared deeply for his family. It was simply that he saw bloodshed and it unleashed something evil deep inside his soul. He was like a shark seeing blood.

With preternatural killer instincts, he leapt into his parents’ murderer, stabbing him over and over again until he was no longer moving. By this point, three curious customers within earshot came to see what the commotion was, only to be attacked by Kyle as well. They were brutally butchered. He then hunted down the rest of the customers, killing them all one by one.

Then, he disappeared and was never seen again. That was ten years ago... and now, he has returned.

**Appearance:** Kyle is a normal-sized man who wears dark, ratty clothes, leather shoulder pads of his own design and an eerie porcelain mask. He tends to cock his head to one side when he is trying to comprehend something or is confused. Beneath the mask lies a surprisingly bland face. It lacks the mutilations or disfigurements that one might expect to find. He has unkempt, shaggy hair and eyes that seem to peer right into your soul.

**Components:** Fearful Visage (porcelain masks are just spooky), Linked Location (the Junk Store Building), Low-Intelligence, Mysterious Disappearance, Signature Weapon (two kitchen knives)

**Plot Hooks:**

- One of the characters comes into possession of the old junk store, which has been shut down since the murders. The characters are spending the weekend in the second-story apartment above the store in an effort to get it cleaned up and ready for business. Their timing is bad, however, as Kyle Hurst has come home.
- The old junk store building is being condemned and the characters are being paid to come in and clean it out. Little did they know that Kyle has been trapped in a secret basement there since he was 12, living on rats and water that seeped down into the room. And now, the characters accidentally let him out. Oops!
- The old building has recently been refurbished and turned into an elaborate teen center (complete with an arcade, CD store, a juice bar and snack bar). After ten years of hiding, Kyle returns... and isn't pleased with what has become of his beloved junk store.

**Clayton Roth – “Vile Spirit of a Sadistic Killer”**

Born to wealthy plantation owners in 1823, Clayton Roth had the proverbial silver spoon in his mouth from day one. His parents spoiled him with everything he could ever want, but that wasn't enough. Clayton wanted more. During his early teen years, his desires began to take a turn for the bizarre. He enjoyed torturing small animals and continuously wanted more pets to replace the ones he killed. At first, his father resisted, putting his foot down vehemently. As time went on, however, he relented, hoping to satiate whatever strange urges the boy was having.

These urges didn't go away -- quite the opposite. They began to swell. Soon, small animals were no longer good enough to satisfy his urges. By the time he was 16, he had moved on to torturing his family's slaves, particularly the ones who worked the cotton fields.

He dispensed unspeakable cruelties upon them night after night, terrorizing them relentlessly. And due to their low status, they were unable to do anything about it.

After four years of being subjected to extreme torture at the hands of this twisted young man, the slaves decided to retaliate, regardless of the inevitable consequences. Late one night, as Clayton approached the slave quarters, the inhabitants were laying in wait. He walked through the door and was ambushed. The slaves overwhelmed him, tying him up and gagging him so that no one would hear his screams.

For hours on end, they took turns torturing him the way he had tortured them. By sunrise, he was dead, splayed open with his guts in a heap at his feet. The slaves performed a voodoo ritual that would imprison his soul in a stone slab outside their quarters so that he would never be able to rest in peace. Immediately thereafter, they fled the plantation, but it was only a matter of time before all but two of them were found and hanged.

For well over 165 years, the soul of Clayton Roth remained trapped in the stone slab, where he was to spend eternity feeling the pain he felt in the last moments of his life. Unfortunately, nothing lasts forever. Due to unusual circumstances, he has returned and his sadism is about to be unleashed on the world once more.

**Appearance:** Clayton Roth is now a spirit who can manifest as a solid entity at will. He is a normal sized man who wears a very fancy suit and top hat from the 1800s. His hair is black and nicely trimmed and he has a thin mustache. His eyes are deeply set with black all around them. His skin looks like that of a well-preserved corpse, aside from lacerations from the torture he received. Should anyone ever see his torso beneath his clothes, they would find that it is simply an empty cavity, devoid of any entrails.

**Components:** Fearful Visage (Come on, he's a ghost!), Dark Secret (Can be banished again by performing an intricate voodoo ritual), Miscellaneous Advantage (Can become completely insubstantial), Mysterious Disappearance, Superhuman Strength

**Plot Hooks:**

- Now that he is unleashed upon the world again, Clayton Roth seeks to get revenge on his murderers by slaying their descendants. Since only two of the slaves survived the lynch mob, there aren't many descendants to choose from. One of them is a primary, secondary or tertiary character. His or her family begins dying in a brutal fashion, leading the characters to believe that he or she is next. They have to

get to the bottom of things and do away with the spirit before he can kill the descendent.

- The cool place to party these days is an old abandoned plantation outside of town. While getting their drunk on, the characters accidentally let Clayton Roth's spirit out of the slab. The angry spirit seeks to torture and kill everyone at the party. Will the characters live through the night?
- The local teenagers have been telling ghost stories about Clayton Roth for decades, but no one truly believes them anymore. Still, the tale has sparked the interest of a group of kids, who decide to rent the place (which is still in great condition) on Halloween night so that they can throw a party and have a séance. As it turns out, the owner of the plantation is secretly the head of an evil cult and hopes to use the teens to resurrect the vile killer.

### **Madison Malloy – “Killer of Killers”**

The term “dysfunctional” doesn’t even start to effectively sum up Madison Malloy’s family. Her father, Joel, was a paranoid schizophrenic who had killed six people in the past, and her mother, Allison, was only a little better off mentally -- she was a neurotic drug addict.

When Madison was 7, the voices in Joel’s head started telling him that the world was going to end in 2012 and that his daughter would be the only person capable of preventing it. In order to do so, she would have to murder key individuals. Never mind that these supposed “key individuals” were just random people. The guy was a nutjob.

Joel, for his part, decided to begin mold her into a killer. He physically and mentally abused Madison on a daily basis and forced her to undergo years of rigorous survival and combat training. He wanted her to be just like him. Her sense of morality held strong for the longest time. She resisted his attempts at mental conditioning with every fiber of her will. But when he forced her to kill her own mother, she snapped. Gone was her sense of right and wrong. Gone was her innocence. And gone was her compassion. In that one instant, this sixteen year-old girl was permanently replaced by a cold, calculating murderer with voices of her own.

From that point on, Joel focused on making her see what needed to be done. And indeed she did see. Unfortunately for him, she saw things differently than he did. In her mind, he was to be the first to die in her quest to prevent Armageddon. She brutally murdered him with a woodcutting axe while he was working out.

With no parents to fetter her, Madison moves from place to place, blending in whenever necessary. She is capable of passing herself off as a

sane woman for extended periods before the cracks begin to show. While pretending to be normal, the voices guide her toward her next victim. The victims tend to be other killers or those with aggressive behavior. Sometimes, though, they are apparently completely random people.

**Appearance:** Madison is an attractive young woman with curly blonde tresses and penetrating blue eyes. She has an athletic build, standing 5'11" and weighing 160 lbs. To look at her, you'd never know she was anything but a friendly girl with a great sense of humor. When she does her killing, she dons a tattered, black hooded robe that disguises her gender and a ghastly opaque plastic mask with exaggerated features painted on.

**Components:** Fearful Visage (The plastic mask/robe combo is freaky), Hard To Kill, Mysterious Disappearance, Normal Person, Trap-Setter, Was Always Such a Nice Person

**Plot Hooks:**

- The voices in Madison's deranged mind single out one (or more) of the characters as the next victim, especially if the character has done something very bad in the past or if he is aggressive). She will stop at nothing to slay this character, forcing the other characters to thwart her evil plans. Perhaps Madison befriends the characters herself, pretending to be a good person. In reality, she's trying to get close enough to strike. If the other characters prove to be problematic, she'll happily eliminate them as well.
- A killer strikes on the college campus attended by the characters. Madison should be introduced right away as someone they've known and hung out with since the first of the semester. In a fun twist, Madison isn't the killer. She has followed the killer to the college in an attempt to send him to the grave. As Director, you can head-game the hell out of the players with this plot by letting them catch glimpses of both Madison in her psycho garb and the killer in his garb. They will likely believe that there are two killers acting as a team, when in fact, it's quite the opposite. The characters may get caught in the crossfire of this killer-versus-killer struggle, making for a unique gaming experience.
- One of the PCs starts having dreams about a masked and robed serial killer murdering one of the tertiary characters. When that tertiary character turns up dead, the characters begin to wonder if there's something to the dream. Then, it happens again. And again. And, well, you get the idea. Eventually, it's the primary and secondary characters that are getting butchered. Madison should be introduced as a recent friend of the characters. She believes that her voices are speaking to her through the character's dreams, so whenever the character talks about the dreams, she makes them come true.

## True Horror or Homage?

It has been argued that *Slasher Flick* isn't truly a horror game, but rather a celebration of all the conventions of the sub-genre.

I can't necessarily disagree with this assessment, but I don't necessarily agree with it either.

You see, it all comes down to how you and your players treat it in-game.

If you thrust the inherent cliches into the spotlight and make light of them, then it's not going to come off as a "true horror game". This is a perfectly viable way to play the game and can be just as much fun as playing it in a more traditional manner.

However, *Slasher Flick* works just dandy as a straight-ahead horror game, where the cliches mostly serve to drive the story forward rather than act as the focal point.

So, is it a true horror game or a celebration of the sub-genre's myriad tropes?

The answer is: yes.

## NARRATING

"Narrator" is the hat you'll be wearing the most. It is your duty to act as all the characters' senses, which may seem daunting at first, but is surprisingly easy, especially once you direct a game or two. In fact, it will become second nature to you. This section is full of advice, which will hopefully help make your job a great deal easier.

### Tone

Before we can get into any specifics of narration, you should decide upon the tone you want the flick to have. There are basically two tones to choose from, though there's nothing stopping you from doing a hybrid of the two.

#### Tone #1: Horrific

This is the default tone for *Slasher Flick*, so the advice given in this chapter will be focused on it. The flick is all about being frightening, and almost everything that happens should be intended to enhance the suspense and scariness. There can be some light humor here and there, but by and large, things need to be serious. Emphasize mood by giving evocative scene descriptions and by carefully pacing scenes.

#### Tone #2: Schlocky

With this tone, you should be aiming toward the feel of a cheesy B-movie. It can still be scary, but it takes a backseat to being good, old-fashion, campy fun. Play up the fact that it's supposed to be a movie by making note of the bad special effects and plot holes. Likewise, encourage players to ham it up and over-act.

### Narration 101

Describing what's going on in the game world (especially what's going on near the characters) is critical to the success of your flick. If you fail to set the scene for the players, they will inevitably grow tired of trying to piece together sloppy narratives and give up on the game. The good news is that, by following the basic advice below, you should have no problem keeping the game lucid for the other participants.

#### Tip #1: Don't Over-Describe... But Don't Under-Describe Either

The last thing you should do is drone on and on about the scene at hand. Over-describing a scene is a quick way to make players lose interest. On the other hand, you shouldn't be so brief that important information is left out. Find a happy medium and stick to it.

## More than Just What you Say

As the Director, it's your job to draw the players into this terrifying world with your words. As such, the words you choose are of utmost importance if you want to use them to maximum effect.

However, word selection alone is just a part of the equation. Just as important is *how you say* those words. You can have the greatest vocabulary in the known universe, but if you speak in a monotone or hum-drum voice, nobody's going to care.

For best results, use your tone of voice, facial expressions, hand gestures, and even the speed in which you talk as tools for improving the effectiveness of the game.

When a character is creeping down a dark, creaky hallway after hearing a noise from a nearby room, speak slowly and deliberately, affecting a quiet volume.

But when the killer is chasing a character, speak quickly and a little louder, adding tension to the scene. And don't let the player have too much time to decide on his actions.

### **Example #1:** "You step into the kid's bedroom to check on him and he's gone."

While the above description adequately tells you the most important information, it lacks excitement, drama or pizzazz. It's utilitarian at best; staggeringly boring at worst. Let's try this again.

### **Example #2:** "You step into the kid's bedroom to check on him and see that the room is covered in blue wallpaper with Jimmy Mouse designs on it. The floor is a dark wood, covered only partially by a throw rug in the center. On the left wall, you see a toybox overflowing with cars, action figures and other such toys. A tall, white dresser stands next to it. On the other side of the room is an orange and yellow kiddie table with matching chairs. Above it is a window. Straight ahead of you is where the bed is located. It's taller than one might expect for a kid's bed and has a colorful blanket. The child is not in the bed."

Damn! That's what you might call "information overload." Not only would this bore the hell out of players, it has an even worse effect: it sucks the drama out of the fact that the kid is gone. By the time the description gets around to mentioning the kid's apparent disappearance, it comes off like little more than an afterthought, which is definitely counterproductive. Let's have one more whack at it.

### **Example #3:** "Deciding that you need to check in on the kid, you open the door and peer into his toy-laden room. The lights are off, but the window filters in enough moonlight for you to see his rather large bed. But it's not the bed itself that attracts your immediate attention: it's the fact that the kid isn't in it!"

See? The above example provided all the necessary information without bogging the game down. Moreover, it was told with a sense of drama and pacing, which we'll discuss later. The players would be able to quickly get a feel for the room and still understand that the most critical part of the description is that the kid had pulled a vanishing act.

### **Tip #2: Learn To Pace a Scene**

Pacing is the art of keeping the game moving at an appropriate speed. If you're running a heartfelt scene that involves two siblings reminiscing about their mother who died a few years ago, you should let the scene develop slowly. Let the players savor the drama and perhaps feel the emotion emanating from the scene.

## Pressing the Creep-Out Button

Horror is only scary when it gets under the skin of those experiencing it. That's the telltale sign of a good horror writer. He or she finds ways to creep people out and exploits it to the fullest capacity.

While everybody is different when it comes to what creeps them out, there are certain things that seem to tingle the spine of the majority.

We'll list a handful of these things below. You'd be doing yourself a favor by keeping them in the back of your mind when running your games so that you can whip one out when the opportunity arises.

**Clowns:** There's something about clowns that trigger panic and fear in a lot of people. Insert one into your game and see what I mean.

**Little Kids:** A spooky acting kid is enough to freak people out, especially if they look unnatural. Have the children cry or sing in a melancholy fashion for best effect.

*Continued...*

Contrarily, if you're running a frantic, edge-of-your-seat kill scene, keep the pace brisk and tense. Keep the descriptions minimal in order to reflect the fact that the players involved wouldn't have much time to notice as much about their surroundings. Make it snappy and don't let the players have a whole lot of time to ponder their characters' actions.

### Tip #3: Evoke a Mood

Use Tips #1 and #2 to help you evoke an appropriately spooky mood. If you're building suspense (e.g., when a character thought he heard a noise and is carefully moving around the house to see what's going on), speak softly and slowly, pausing between certain words for effect. Then, when something startling happens, suddenly get loud!

Choosing the right words can go a long way toward evoking a mood with your narration. Words like hideous, grotesque, appalling, grisly, loathsome, revolting, putrid and ghastly can be used to describe gross things (the killer's face, a dead body, etc.), while words like dingy, macabre, shadowy, gloomy, run-down, looming, foreboding and bleak can be used to describe sinister settings. Develop a list of go-to words that you can throw at the players when needed.

### Tip #4: Improvise Wildly

There's simply no way to predict what your players are going to come up with. This often means that their ideas and actions will threaten to derail your carefully created plot. How do you deal with it? By improvising like crazy! The worst thing you can do is tell the players that they can't do something because it goes against your plot. Players cherish the notion that they have some measure of control over their characters' actions. If you take that away from them, you'll risk making them disinterested in the game.

When the players deviate from the plot, run with it. Make stuff up on the fly and let them carry out their ideas. You can always nudge them back on track eventually if they go too far off course, but don't let them know that's what you're doing.

## Narration Techniques

Now that you grasp the basics of narration, you should familiarize yourself with some of the more advanced techniques. Most of them are insanely simple to use, so don't let yourself become intimidated by it.

## Cutting Away

The status quo in roleplaying games is for the characters to stick together in one big group. This doesn't usually work in *Slasher Flick*. Characters in the game will spend a lot of time being in separate locations, which keeps to the spirit of the sub-genre. If the players instinctively stay together all the time, you should hit them with reasons to split up. In order for the game to work like the movies it emulates, characters have to spend some time apart.

This raises a question. How do you handle running the game for characters that are scattered out? By switching back and forth between them, of course. This is known as cutting away.

You should strive to give all the primary characters equal time when cutting scenes, though you shouldn't worry too much about doing the same for the secondary characters. Generally speaking, try to cut to a different scene every five to ten minutes. Otherwise, you'll have a lot of bored players on your hands.

A scene doesn't have to be finished for you to cut away from it. This is even true of kill scenes. Just get to a good temporary stopping point and switch over.

## Cut Scenes

The "camera" doesn't need to be focused on the primary and secondary characters all the time. The slasher movies often employed a method of showing what's going on elsewhere. This method is called the *cut scene* and it can be a handy tool for you to use during the game.

A cut scene is simply a scene that takes place solely with tertiary characters and (or) the killer. The players get to hear what happens, but it's important to stress that their characters have no knowledge of the events that transpire during a cut scene. It's just a narrative device that is used to make things more interesting. It also lets the players see that there's more going on than their characters are experiencing.

The most common use of cut scenes in slasher movies is for showing minor characters' deaths. Normally, this would be a full-blown kill scene, but you needn't waste your time rolling dice for it. Just narrate what happens, using as much drama as possible so as to not bore the players.

In practical terms, you will be playing the roles of all the characters involved, unless you want to let the players take on the roles of the

**Dolls:** Dolls (especially ones of the porcelain variety) can be some of the most frightening objects imaginable.

**Creaking Noises:** Players always lean in closer and zone in on the game when they hear a creaky door or floorboards.

**Storms:** There's nothing like a violent storm to heighten the mood and put the players on the edge of their seats. Mention the storm often or -- even better -- have a sound effects CD or MP3 playing a storm in the background.

**Insects:** Want to really make your players' skin crawl? Throw bugs (preferably an insane amount of them) into a scene and watch them squirm... the players, not the bugs.

**Critters:** Rats, bats, mice, snakes, crows and their ilk will send a shiver up many a spine. This is doubly true in great numbers.

tertiary character(s). If you go that route, you can opt to use the full kill scene rules where applicable.

Should you decide to play all the roles yourself, you may feel awkward talking to and answering yourself in character. Don't give up on it though. It'll become more natural over time.

### Sexual Scenes

Name one slasher film that doesn't have any sexual scenes. Go on, I dare you. Okay, so maybe a few sexless slasher movies exist, but they are in the minority. Vastly in the minority, I might add.

In the world of roleplaying games, however, sex has always been something of a touchy or controversial subject. Many gamers find it uncomfortable

to address sex in a game, which is decidedly understandable. For this reason, you may choose simply to leave it out or at the very least, lean toward innuendo and implication.

If the players have no issues with including scenes of a sexual nature in the game, then you have a couple of options. The first option is to include sexual scenes, but gloss over them so that they aren't very detailed. This is probably the best option for most game groups. The other option is to go into more detail with sexual scenes, though you should try to keep things from getting too terribly out of hand in terms of sheer sexuality.

Talk to your players before a flick and find out what their comfort level is for this sort of thing. Alienating your players is never a good idea. Ever.



## Flashbacks

Flashbacks are a relatively common occurrence in slasher movies, especially for characters that have traumatic pasts. This can be a fun way to take a character's tidbit and bring it to life, making it a part of the game rather than reducing it to being just another tidbit about the character's past.

Running a flashback isn't too unlike running any scene when it comes right down to it. The main difference is that you may need to reel things back into a particular direction if the scene strays too far off course. After all, you don't want to change the character's history.

## Brutality and Gore

Extreme bloodshed is one of the key elements of the slasher movie sub-genre. Some films make use of it more so than others, but it plays a part in nearly all of them. The amount of gore you include in a flick should depend on how you and the players feel about it. If some of your players object to too much blood and guts, you should consider toning it down a little. If the players don't mind, you can get as graphic as you want.



## Dream Sequences

Another staple of the sub-genre, dream sequences come in two varieties: standard or covert. In a standard dream sequence, the player knows that it's a dream sequence. You can get pretty wild with these scenes, since the player is under no delusions that the scene is nothing but a dream. With a covert dream sequence, the player should be led to believe that it's just another scene. Most of them

## OPTIONAL RULE: Snack Runs

A slasher movie just isn't a slasher movie without popcorn, soda and other snack foods that aren't terribly good for you. Or, hey, if you'd rather munch on something healthy, that's certainly your prerogative.

In a similar vein, snacks are also part and parcel of a game based on those movies. Few things are as much fun as sitting around the game table, role-playing and scarfing on some junk food (yeah, okay, or health food).

So, although some Director's may frown on this practice, you should feel free to offer players a free genre point for going to fetch the food and drinks from the kitchen.

After all, you're the one who prepared the flick and who will be running it. Besides, most players will jump at the chance to land a free genre point to use.

start with the character "waking up" and doing something normal (taking a shower, getting a bowl of cereal, making a phone call, etc.). Then, things start to get scary and (or) strange. Just when it looks inescapable, the character wakes up and realizes that it was all just a nightmare. Obviously, you can throw that formula out the window and try new things, but that's the standard way that covert dream sequences occur.

## RULES ADJUDICATING

In order to adjudicate the rules, you'll need to *know* the rules, preferably backward and forward. The better you know the rules, the easier adjudicating them will be.

### Awarding Genre Points

Players expect to be rewarded with genre points when they go out on a limb to act in the spirit of the genre... especially if doing so potentially puts a character in danger. Since this is the case, you should be somewhat generous when doling them out. By and large, you should only reward one genre point per genre-appropriate action that actually adds something to the game.

Ultimately, it's up to you to decide when an action warrants a genre point. As a guideline, you should award a genre point if an action is:

- a) something that you often see in slasher movies.
- b) something that puts the character in danger *or* adds to the entertainment of the game.

### Character Deaths

When a character dies in the game, the player controlling him receives two genre points.

### Rules Disputes

It doesn't happen often, but there are instances in which one or more player will disagree with how you have implemented a rule. Perhaps he feels that the rule is unfair or maybe he thinks that you have interpreted it incorrectly. Whatever the case is, you should listen to the player's argument and consider what he's saying. If you agree with him, don't hesitate to change things accordingly, even if it means tossing out or altering an existing rule. If, however, you don't agree with his viewpoint, explain politely that the rule/implementation stands. Your word is final.

## Knowing When to Use the Rules

The rules presented in this book are guidelines for you to use in your collaborative storytelling experience. They are not the gospel. Should one or more rule get in the way of the story, toss it to the wayside and move forth. The story is more important than adherence to the rules. The rules should be stuck to primarily when they actually add to the drama, such as during kill scenes.

## Playing It Loose With Kill Scenes

The only part of the game that has much structure is the kill scene system. The system is the cornerstone of *Slasher Flick* and requires the added structure in order to keep things dramatic, exciting and organized.

That having been said, you can yank some of the rigidity out of the kill scene system if it makes sense to. Bend the rules if necessary, as long as it enhances the fun-factor and makes more sense.

For example, let's say that the characters are at a cabin by a lake. They hear something outside and investigate. Stepping out onto the porch, they see the killer on their boat, getting ready to tamper with the engine. This prompts a kill scene. One of the characters takes out a gun and shoots, missing badly and losing four survival points as a result. This would lower his total to a negative number, which would kill him. The Director might decide that it would be anticlimactic for the gun to blow up in his face and put him in the grave. Further, he sees no logical way for the killer to retaliate and kill the character. And lastly, he dictates that it really puts the character in no worse a position than he was already in. All these things make him decide that this check wouldn't be counted as a crucial check.

## PLAYING TERTIARY CHARACTERS

Tertiary characters can be a great amount of fun to play. More importantly, they fulfill several critical roles in the game.

## Your In-Game Voice

Tertiary characters act as your voice in the game. That is, they are your key to communicating with the primary and secondary characters, giving them information, clues and red herrings. They can be great tools for conveying whatever it is you wish to convey.

## Victims

Need to establish the killer as a powerful force to be reckoned with early on in the flick? Want to make the players cringe with terror at a

## OPTIONAL RULE: Taking Away Genre Points

Not all players are looking to emulate the slasher films when they sit down to play the game. They simply want to go out and kill the bad guy.

Some Directors have no problem with this behavior, figuring that the players in question are having fun regardless.

Other Directors find this behavior to be disruptive to the game.

If a player blatantly goes out of his way to defy every genre convention imaginable, you can choose to take away genre points. In all fairness, you should warn him first. Tell him that if he continues to disregard the other players' fun and simply run amok, he's going to lose genre points each time he engages in this manner of shenanigans.

This should only be utilized in extreme cases wherein the offender is acting this way just for the sake of screwing things up.

If it's just that the player doesn't grasp the sub-genre, you should instead take him aside and give him a crash course in slash-ology.

brutal murder? Want to make the characters cheer when an asshole/bitch gets slaughtered mercilessly? Tertiary characters can do all this and more.

## Mood-Setters

You can use tertiary characters to augment the mood. Perhaps the character is an escaped lunatic who is lurking in the woods at the same time the killer is. Maybe he's a crazy old drunk who becomes a self-proclaimed "messenger of God" whenever he's tanked up on whiskey. Or he could be a charismatic psychologist who knows that the killer is nearby and tries to warn everyone. These types of characters can help set the tone of the flick.

## PLAYING THE KILLER

Ah, yes. The murderer. The vile fiend. The slayer of teenagers. The lunatic on the loose. Whatever label you want to slap on him, the killer is the most relevant character in the flick. Without him, you don't have much of a flick.

### Play To the Concept

When you create the killer, you should develop some idea about his personality and how he behaves. When roleplaying him, stick to the established personality like glue. The more you deviate from it, the less believable and chilling his presence will be. If he's supposed to be a smart ass that slings morbid one-liners, don't make him silent during a kill scene. If he's an emotionless killing machine that never speaks, don't make him talk.

### Don't Over-Use Him

So far in this book, we've stressed how absolutely important the killer is. And we're still stressing that. However, now we're going to stress that the primary characters are the stars of the show. They are the protagonists; the ones who get the most "camera time". There is a strong tendency amongst Directors to insert the killer into almost every scene. Fight this tendency with every ounce of your strength.

The less you show the killer, the more imposing he becomes. If he's running amok in every scene, the players will become too familiar with him, and familiarity breeds complacency. You want the players to dread seeing the killer step out from the shadows, not *expect* him to do so. Some slasher movies never even allow anything more than a quick glimpse of the killer, which works well for making him mysterious.

We're not recommending that you never use the killer. We're just saying to pick your spots for maximum drama.

## Learn the Art of Teasing

Sometimes, teasing a kill scene can be just as unnerving and suspenseful as actually having one. Just when it looks like the killer is going to attack the girl who's going out to feed the dog, the phone rings, prompting her to go back inside the house, thus denying the killer his golden opportunity to slash her throat.

If you tease too much, though, the players will probably grow weary of it and spoil the game for them, so please be careful not to overdo it.

## Methods of Murder

Slasher film killers can be roughly divided into two camps: the ones that just get the job done and ones who get creative with their kills.

Killers belonging to the first category aren't out to be flashy with how they kill their victims. A stab with a knife gets the same result as using a weed eater on the victim's face. These killers are perfect for low-gore flicks, as the bloodshed can be easier to imply rather than describe in full detail.

Killers belonging to the second type seem to savor coming up with unique and colorful ways to dispatch their victims. This allows you to flex your own creativity with devising such methods, which can provide a lot of fun for the morbid-minded. These methods lean toward the exceedingly brutal.



## EMBRACING THE SUB-GENRE

Chapter Two of this book contains an exhaustive list of tropes relevant to the slasher movie sub-genre. In this section, we take a look at some of the more important of these tropes (as well as some other topics) and analyze them from the Director's perspective.

### Sequels

When a slasher movie makes a wad of cash (and sometimes even when it doesn't), the filmmakers start banging out a sequel. And then another. And another. And... well, you get the idea. The point is that sequels are awfully common, which is great news for you.

The reason this is great news is that it allows you to use the same killer and backstory multiple times, which saves you a lot of work and lets you do some wacky things that just wouldn't be possible with just one flick.

A sequel can be handled in several different ways. Let's start with the bad man himself (or the bad woman herself):

- The same killer returns.
- On the surface, it looks like the same killer returns, but it is actually someone else.
- A different, but similar killer is introduced.
- An entirely different killer is introduced.

Now for the protagonists:

- The surviving primary/secondary characters return.
- One or more of the surviving primary/secondary characters return, in addition to some new ones as well.
- An entirely new cast of primary/secondary characters is introduced.

Just be aware that sequels are known for being worse than the original movie. Buck this trend. In *Slasher Flick*, there's no reason for the sequel to be inferior. In fact, if you put some forethought into it, the sequel can actually surpass its predecessor(s). Just be sure to put a different spin on the story without simply rehashing what has come before.

### Mystery Killer

Some slasher movies make no mystery of who the killer is. Others, though, make figuring out the psycho's identity a major plot point.

## Red Herrings

Simply put, a “red herring” is just a misleading clue. If your flick has a mystery killer, you should sprinkle a few red herrings around in order to throw the players off.

Red herrings can be as simple as the characters finding an item that belongs to a suspect at the site of a murder, or as elaborate as a complex web of interconnecting clues that point to an innocent character.

Red herrings should be planted carefully but in a way that the players won’t say, “Hmmmm. The Director clearly wants us to think that Dean the janitor is guilty... so it has to be someone else. The minute that happens, the red herrings have failed you.

Should you wish to go with the latter option, you should take some extra time and work in some clues to help the players solve the mystery. Clues can be easy to discern or extremely subtle. Ideally, the flick should have both.

You should also take great care not to screw up continuity within the film. If the character who is secretly the killer is with the other characters when a murder takes place, then you’ll throw a monkey wrench in your own plan (unless you pull off something truly ingenious). Coordinate where the character is at all times, so as not to make it impossible for him to be the killer. Players are a perceptive lot and will likely call you on such errors.

### Who Plays the Mystery Killer?

The most obvious answer is for the killer to be a tertiary character. If this is the case, you should consider introducing quite a few of them as potential suspects. This gives you the most control over the plot.

Another option is to secretly talk to a player beforehand and inform them that his primary character (or secondary character if each player controls specific secondary characters) is actually the killer. Do this before you start plotting anything out, because if you don’t and the player is uncomfortable with the idea, you’ll have to go back and re-work the plot. If you let the player’s character be the killer, you will still control him while he’s in “killer mode”.

## Checking Out The Unknown

A twig snaps outside the tent. A shadow is seen moving through the window. A barking dog suddenly yelps and then goes silent.

What’s a character to do? In the movies, they habitually go outside, against their better judgment. In roleplaying games, players know jolly damn well that there could be (and probably is) something dangerous awaiting them, so they might be hell bent on staying inside and saying to hell with the unknown. And in a horror-based game, such an inclination could be troublesome.

The rules are set up to encourage walking right into a potentially dangerous situation by way of awarding players genre points. For some, however, this is not enough. They just want their character to be safe, even if it means not playing to the genre. Fortunately, you have a fantastic tool at your disposal. I’m speaking, of course, of the freak-out check. If the character fails the freak-out check, you’re free to send him to check out the problem.

The other option is a bit less intrusive, but still very potent. If you want to lure the character away, you can put one or more of the character's friends in jeopardy. Perhaps he hears his girlfriend scream in the distance or maybe he learns that his best friend went out into the woods twenty minutes ago. If you make it personal, you may find that the players will have their characters jump into potentially nasty situations more readily.

## Sex, Drugs and... Well, Just Sex and Drugs!

The quickest way to die in a slasher movie is to engage in premarital sex and, to a lesser degree, partake in some drugs. These two things will get characters killed lickety-split in most cases. Killers just can't stand this kind of raucous behavior, especially ones with the "Punish the Promiscuous" component.

To represent this, you can opt to subtract a survival point from the guilty characters' totals whenever they have premarital sex or use drugs. In many cases, especially with sex, the killer will show up either during fornication or after it takes place and kick off a kill scene.

The players should get some incentive for their characters getting down and dirty or toking up. Give them a total of two genre points immediately. A character can only be given this award once per flick.



## The Last Girl

The "last girl" is a well-known slasher film trope that suggests that the last remaining character is inevitably going to be a female. This theory rings exceedingly true in the sub-genre.

If you choose to hold true to this trope, give any surviving females two additional survival points each as soon as the killer becomes exerted.

## Early-Flick Kill

The more slasher movies you watch, the more you'll probably come to realize that it's common practice for one of the characters to die early on. This is done for several reasons. For one thing, it gives the audience an opportunity to see how brutal the killer is, giving them a glimpse of things to come. Another reason is that it can drive the story forward. Or, more precisely, it can drive the other characters toward the killer. For example, if the now-deceased character was supposed to show up wherever the other characters are, said characters are going to eventually start wondering what happened to him, resulting in a search party.

You can utilize the classic early-flick kill to the same effect that the filmmakers do. In an RPG, it has the additional bonus of letting the players know that any character can die at any given time, heightening the sense of uneasiness.

In a movie, however, pulling off the early-flick kill is as easy as writing it into the script. With *Slasher Flick*, there is no script. You don't have the power to automatically kill a character off... and even if you did, it wouldn't be advisable to use it. In other words, there's no guarantee that a kill scene that happens early in the flick will result in a kill. The character could very well get away with his entrails intact. This is fine. The killer's malicious nature is still preserved and it can still drive the story forward (especially if the character's pals decide to hunt the killer down).

If the character *does* die, dole out three genre points instead of the two normally awarded for character deaths. This should only apply to one death per flick and only if the death occurs early in the flick (use your gut instinct to tell you if the death is early enough to qualify).

## Character-Centric Flicks

The classic slasher movie set-up involves a sizable pool of characters for the killer to chop his way through. Even though this is the standard method of doing things, a small number of films buck the trend by focusing almost exclusively on only a few characters, most of which stay alive throughout the duration of the movie.

This seemingly goes against everything we've discussed in *Slasher Flick*. We've been talking about killers hacking up loads

of characters and how characters are expendable. Suddenly, all this information is useless for the kind of flick we're delving into in this section. Or is it? Let's look a bit closer.

There are two ways to choose from when creating characters. The first way is for each player to play a primary character, skipping secondary characters outright. Any non-primary character deaths will have to be done via cut scenes with tertiary characters. The second method is to create characters as normal, but with the understanding that secondary characters will probably have very little "screen time", since the focus is on the primary characters instead. In fact, secondary characters should get roughly the same amount of screen time as tertiary characters in more traditional flicks.

We've already established that this type of flick revolves heavily around primary characters. This being the case, it should be slightly easier to keep them alive. According to the standard rules, each primary character automatically ignores his first loss of survival points per flick, regardless of the amount that would have been lost. In a character-centric flick, they can ignore the first two losses of survival points instead. At your discretion, you could even bump it up to three.

## **Surviving Characters**

Sometimes, they come back. Characters, that is. With many sequels, the survivors are never mentioned again. They apparently go on with their lives, doing whatever it is they have chosen to do after their traumatic experiences. In some sequels, one or more of the survivors return for another round, whether wittingly or unwittingly.

If a primary or secondary character survives a flick and shows up in the sequel, he receives two free genre points, indicating that he's lived through hell and is all the wiser for having done so.

## **Corpse Scenes**

If you can name three slasher films off the top of your head that doesn't involve a corpse scene, then I'll give you a cookie. Or at least a round of applause.

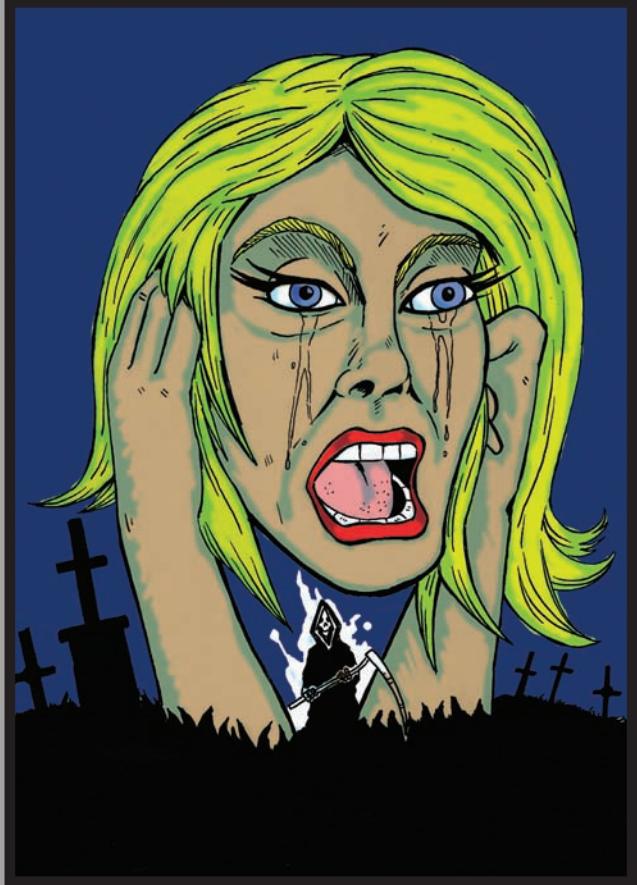
A corpse scene is a very common trope that happens late in the movie. It involves the antagonist (often the Last Girl) fleeing from the killer and running into the mutilated carcasses of all her friends, one right after the other.

At the end of a corpse scene, the character must make a freak-

out check. If the character is a female, the freaking out process automatically includes screaming. This may sound chauvinistic, but facts are facts – guys don't usually scream in horror movies.

Let's take a look at some nuances of the classic corpse scene:

- Sometimes, the antagonist isn't necessarily fleeing in the traditional "running like hell" fashion. She might be hiding from the killer and have to keep from screaming as she's making the gruesome discoveries.
- It's common for the bodies to be specifically arranged by the killer to create a macabre scene of some sort. For example, perhaps the killer dresses the bodies up in formal wear and has them sitting at a banquet table. You may opt to penalize the character by -1 die, as these scenes are particularly disturbing to behold.
- Often, a body will be above the character and will kind of just flop down right in front of her, still hanging upside down.
- Another trick to pull is to have one of the bodies nailed/strung-up/tied/impaled on the backside of a door, so that the character sees it upon opening (or closing) the door.
- Many corpse scenes begin with blood dripping down onto the character. The character looks up to see the source of the blood – a dead body hanging from the ceiling.
- After seeing the initial corpse, many characters back up... right into another one.



# CHAPTER SEVEN: QUICK FLICKS

"We don't need a stretcher in there. We need a mop!"  
*Ambulance Crewman -- A Nightmare on Elm Street (1984)*

## ABOUT QUICK FLICKS

Quick flicks are basically little more than "adventure seeds" that you, the Director, can flesh out and run for your group. You'll find that they are sketchy in spots, but this gives you some elbow room to customize them to better suit the wants and needs of the players and yourself.

This book presents three quick flicks for you to choose from. Should the demand warrant it, more could very appear in future supplements.



## **"WHERE STRANGERS ROAM"**

The flick starts with the primary characters riding in a van to a concert, living it up and having a good time (a tertiary character should be driving). After they've had a chance to interact, they see a man walking down the road, carrying a guitar case. The tertiary driver pulls over and a conversation with the stranger should ensue. The man's name is Gabriel and he is coincidentally heading to the same concert as the characters. He explains that his car had broken down several miles back. Even if the primary characters give him flack, the driver offers him a ride. For his part, Gabriel is perfectly willing to pay them for their trouble, with money, drugs, etc.

After a bit more driving and conversation, your characters come across some sort of road-ending obstacle that forces them to take a side road leading them away from civilization. Eventually, an old Victorian house should become visible. That's when the van breaks down (or gets a flat tire or hits a deer). Unfortunately for them, this couldn't have happened at a worse time or place, as the house and surrounding area is Kill Central. This is where Gabriel (yes Gabriel; you should have seen it coming!) will do his nefarious deeds. Have him mysteriously "die" or disappear in a manner that won't let the players become too suspicious. At this point, it's up to you to fill in the blanks. Why is Gabriel doing this? What connection (if any) does he have to the house? Is he acting alone or is someone else involved?

### **Gabriel (Damage Threshold: 3)**

*Trap-Setter:* Gabriel loves finding creative ways to kill using traps.

*Feeds on Fear:* People's fear fuels his sadistic existence.

*Normal Person:* He maybe a total basket-case, but is in fact completely human

*Hard to Kill*

## **"INHUMAN NATURE"**

For this flick, the primary characters are divided into two small, separate groups that have no knowledge of each other's existence. The only thing they know is that they are supposed to be meeting a realtor to discuss buying a house. As the flick begins, the two groups arrive (almost simultaneously) at a large, old house surrounded by cornfields. The house looks pretty worn, but has a certain "homey" feel to it. After the players have had a chance to converse for a while, the realtor will arrive, apologizing for being late and for double booking. The realtor then shows the characters around the inside of the house, which is nicer on the inside and has curiously thick walls.

During the exploration of the house, the characters find a box of papers belonging to the previous owner stashed away in the top of a closet. If they take the time to check the papers out, they will find an assortment of old newspaper clippings centering upon the kidnapping of an eight-year-old girl by a violent rapist (Yes, this page just got an R rating!). If the any of the characters make a successful Brains check, they also find a disturbing photograph of the young girl, with blatant signs of abuse on full display. At this point, the characters should somehow find out that all the tires on all the vehicles have been slashed, and they are now stuck here. You can now feel free to begin brutally killing yours friends off in sick, disgusting ways (because we both know you have been wanting to do this for a very long time). Oh, did we say “your friends”? We meant to say “your friends’ *characters*”). Yeah, that’s the ticket!

Your killer is in fact... (dramatic pause)... the young girl who, after years of unrelenting abuse, lost all mental faculties, and now just wants to kill. She finally escaped her captor and then brutally butchered him. Of course, all this was unbeknownst to the realtor.

#### **The Little Girl (Damage Threshold: 3)**

*Linked Location:* Those nice thick walls are how she gets through the house.

*Low-Intelligence:* Unbridled rage and no sense of right or wrong (brings a tear to my eye).

*Normal Person:* She hasn’t quite reached the “I’m Invincible” teenage stage yet.

*Stalking the Prey:* Curiosity and all that.

## **“CAMP BLOODBATH”**

The characters are college-aged campers heading out to Camp Siesta for a month of relaxation, fun and an unhealthy amount of partying! What they *don’t* know, however, is that the campsite is used by a bloodthirsty maniac to lure carefree young people to the area. Once he captures them, he sacrifices them to an unnamable Lovecraftian entity that slumbers beneath a nearby house, which is haunted by the spirits of those sacrificed there. These sacrifices are carried out in the basement of the house. With fresh meat at the camp, he plans to repeat the process that he’s completed so many times before.

This flick takes the standard “summer camp” formula and adds supernatural elements, with ghosts and the eons-old creature dwelling below ground. You could make the supernatural aspects clear from the beginning if you’d like, having the characters find strange runes painted on cabin walls or something along those lines.

Or if you'd rather, you can make the players think it's just another camp-based flick, only to let them find out that much more is afoot later on.

If you want to draw more heavily upon the sleeping critter, you could make it so that the killer only has to sacrifice a certain number of people for it to awaken and wreck havoc. Of course, this quota will be reached with these characters. This allows you to have the creature rise from the ground, forcing the characters to find a way to deal with it.

The ghosts can be used simply for dramatic effect or they could be used to actually help the characters in some way. Maybe the characters can come up with a way to increase the ghosts' power so that they can attack the killer themselves, thus avenging their senseless deaths.

#### **Lunatic Cultist (Damage Threshold: 3)**

*Linked Location:* They say a man's home is his castle. If that's true, this house is certainly his.

*Normal Person:* While certainly insane and even perhaps evil, he's still just a guy.



# CHAPTER EIGHT: “THE VAULT”

"This looks like one of those old bomb shelters."

"That's because it IS. Talk about a blast from the past."

*Perry and Velvet -- The Vault (1987)*

## ABOUT THE VAULT

*The Vault* is a location-based flick for up to four players. Regardless of how many players participate, there should be a total of 6 characters (primary characters + secondary characters = 6).

This flick is designed to be a group's introduction to the game. As such, we've attempted to keep it very simple, but with some fun twists and turns. Even though certain events are set in stone, much of the flick is meant to be freeform. This allows the players to go out and explore the environment as they see fit, offering them a lot of freedom.

The characters should all have a reason to be at a party and will, in all likelihood, be relatively young (teens or early twenties). This flick takes place in 1987, so players should keep that in mind when creating their characters, as well as when playing them.

*Players should stop reading now! The rest of this chapter is intended for the Director only. The rest of the text is aimed at the Director.*

## THE BACKSTORY

*You should familiarize yourself with the backstory before running the game. You needn't remember every little detail, but the gist of it should be second nature to you.*

The year was 1958. The world was a rapidly changing place as it careened headlong toward the next decade. Technology was becoming more advanced, social change was in the air and global tension loomed like an ominous creature waiting to consume us all. It was this tension that fueled the Cold War, making almost everyone scared that the “Commies” were going to nuke us all.

## The Red Lapel Society

The Red Lapel Society was a small-scale secret society comprised almost entirely of bourgeois, white-collared males. It never had much power beyond the New England region, but it certainly had plenty of pull there. Even though the society still exists, its popularity and influence peaked in the 1950s and '60s and has been on the decline ever since, now consisting of only dozens of members rather than thousands.

The one aspect that set the Red Lapels apart from other secret societies was they tended to be open to mysticism, astrology, and other things that most societies would have written off as being superstitious nonsense.

The Red Lapel Society saw disaster on the horizon and, thanks to the opinions of several quack astrologers and psychics, believed that the apocalypse would be heading our way in 1962. This led many of the members to construct fallout shelters... just in case. Five members in particular took this to an extreme. William Bradford, Jacob Walker, Paul Billington, Richard Marvin and Ray Cunningham decided to build nice houses on the outskirts of town within close proximity of each other. This in itself wasn't that unusual, but the fact that they also built interlinking fallout shelters deep beneath the houses certainly qualified as being quite unusual indeed. They essentially constructed an underground community (which they called "The Vault") for when the bombs started to drop. No expense was spared in the construction process; the whole thing was elaborate.

In September of 1962, when the Cuban Missile Crisis began, the five Red Lapel members wasted no time. This was it! They rapidly brought their families and important belongings down into their subterranean retreat, where they were prepared to wait out the nuclear radiation for 25 years. At that point, the lock would open up, they would exit the shelter and help repopulate the world.

Of course, as we all know, nuclear war didn't happen. But the families below ground had no way of knowing that. And given that the hatches to the Vault were well hidden, nobody above ground even suspected that they were there. It wasn't something they told people about, even their fellow members of the Red Lapel Society... except for one. Richard Marvin's wife Regina mentioned it to Linda Campbell, the wife of another Red Lapel member.

The first fifteen years were great for the inhabitants of the Vault. They had social gatherings, visited each other on a regular basis, let their kids play together, exchanged Christmas cards and generally acted as if everything was completely normal.

This utopia was not meant to be, however. In 1977, William Bradford walked in on his beloved wife, Betty, having sex with his best friend, Paul Billington. He snapped. Picking up a nearby golf club, he pummeled Paul to death, bashing in his cranium until it was little more than a clump of mush. He then walked directly to the Billingtons' shelter and commenced killing his former pal's family one by one... until he got to the youngest son, Jimmy, who had been born in the Vault in 1965. By this point, Betty had caught up to William and begged him not to kill Jimmy. When asked why she wanted him spared so desperately, she was forced to admit that he was, in truth, her son.

## Like Prologues?

*The Vault* lends itself well to a prologue if you like opening your flicks that way.

The most obvious epilogue would bet set in 1962. The Red Lapel families are all having a backyard get-together. Spend a few minutes doing dialogue between the people in order to establish them as members of a secret society and to drive home that these are normal, healthy individuals. Cut to inside the house, where William Bradford is watching the nightly news on his television set. He looks worried and comes outside to the party and announces to his guests that it's time. Describe how the mood shifts immediately from festive to dead serious and sober.

Before you jump into doing the prologue, there are some things to consider. For one thing, you run the risk of reducing the mystery. After all, it's obvious that the Red Lapels and their families left willingly, eliminating certain conjectures as to their fates.

However, on the positive side, you can really humanize the Red Lapels and make them seem like more than just a background plot device.

If the affair pushed him to the edge, this news shoved him right off it. He spared Jimmy, but not for any manner of noble reason. Rather, the 12-year-old boy was to become his scapegoat and outlet for his now-unsuppressed rage. William then made it look as though Paul brutally murdered his own family, so as to not invite suspicion from the other families.

Once the families found out about the murders, nothing was the same between them. The innocence of this constructed utopia had been shattered and they began to mostly keep to themselves. This triggered William's newfound paranoia, as he started thinking that they all knew the truth and was avoiding him. He refused to be ostracized. To these ends, he paid each family a visit and systematically butchered them. Well, not *every* family. When he was finishing off the Marvins, Jacob Walker (the head of the last family he planned to eliminate) stumbled upon the scene and caught him red-handed. He fled back to his own shelter and barred the metal door so that his family would be safe inside. Unfortunately for him, he recalled that his wife and oldest daughter had gone to the communal cold storage room to fetch some meat. It would be only a matter of time before William would find his two loved ones. He and his youngest daughter, Peggy, tried to think of a plan to get them back before William, who was doing his best to get through the door, could harm them. But before they could concoct anything, they heard screams coming from outside. It was his wife and daughter returning home.

Without hesitation, Jacob unbarred the door and charged out to save them... but it was too late. The blood-soaked William had already slain them. With no choice left to him, he shut himself and his remaining daughter back inside the shelter and mourned the passing of half of his family. They have remained holed up ever since, sneaking out only to stockpile necessities from the communal area.

Since pretenses could then be dropped, Jimmy was expelled from the Bradford's home, having to dwell in the corridors and vacant shelters of the Vault. Despite all the abuse heaped upon him, Jimmy wanted nothing more than to please William. He tried everything he could to make William love him, but nothing was good enough. Every attempt was met with malevolence. This continued mistreatment drove the young boy insane and brought to the surface his own violent temperament, which was never directed at William. After all, he wanted to make William proud of him.

Jimmy grew up to be abnormally strong and detestable in his own right. More out of curiosity than anything, he managed to breach the metal wall of a hallway and dig through the dirt and rock until

he got to the surface. He tried to convince William that there was no radiation, but William would have none of it.

A year ago, he went above ground yet again and came upon a party in progress. Using stealth, he kidnapped a pretty (but very inebriated) girl named Wendy and brought her back down to the Vault with him, offering her to William. This was the first gift William ever accepted from him, which pleased the young man greatly. William forced her to be assimilated into the family, treating her like a very young daughter. She has tried to resist, but was beaten or otherwise punished for her disobedience.

Needless to say, William had not forgotten about the hatches automatically opening at the 25-year mark. His paranoia forbade him from reentering the outside world and is now perfectly content to remain in the Vault with his family for the rest of his years. As such, he has permanently deactivated the mechanism that opens the hatches. Unfortunately for him, one of the hatches (the one in the Billingtons' old shelter) is still functional and hisses open at the designated time.

That brings us to 1987, where our story begins.

## ACT ONE

### The Party

Read or paraphrase the following:

It's a Saturday night in September of 1987 and the party is in full swing. Chuck Mulligrew was the mastermind behind this shindig, as he always comes up with the best out-of-the-way locations for these things. The police have never busted one of his get-togethers and it's unlikely they ever will. Chuck may be kind of an idiot, but when it comes to parties, he's like Albert Einstein or Max Headroom.

This time around, he selected a hilly area just outside of town. Apparently the area was supposed to have been a new upscale suburban development neighborhood with a bright future several decades ago. Now, it has withered away to nothingness, leaving only a handful of now-vacant houses that were once extremely nice. According to local folklore, several families just disappeared without a trace up here, which led to the neighborhood's downturn.

Now, the yards are being overrun by tall weeds and drunken, horny teenagers. Loud music is being played via a boom box placed in a central location and everyone seems to be having a fantastic time.

Chuck lets out an annoyingly loud whistle and once he's gained everyone's attention, he says, "Has everyone here heard about the families who mysteriously vanished from these very houses back in 1962?"

Everyone in attendance answers affirmatively.

"Well, tonight isn't just an ordinary party - it's the 25<sup>th</sup> anniversary of their disappearance. That's right. 25 years ago this evening, these people were here in their homes and yards, walking their dogs, fixing supper, tucking their children in and just living the American Dream. Then, all of a sudden... they were gone. Poof! Just like that. And nobody ever heard from them again. The authorities came out and found no clues, no evidence, nothing. Some folks said they moved away and changed their identities. Some said they were dragged away by a cult and murdered. Others have said that they were abducted by aliens."

A low laughter can be heard before Chuck continues.

"But whatever the case may be, my Aunt Linda told me something that she was sworn to secrecy on. You see, she was best friends with one of the wives who disappeared and she told her that they'd be going away for 25 years and that she hoped Linda would be alive and safe upon her return. Well, that was 25 years ago tonight. So, let's have a good time, get drunk and be ready to greet these people when or if they arrive!"

The partygoers roar their approval and the party commences.

This is the part of the flick where the players can interact and get used to their characters' personalities. If not all of the characters are acquainted with each other, Chuck can be used as a mutual friend who introduces them.

Try not to rush the party scene. Let them cavort and mingle with the other partygoers. If this scene is abbreviated, you'll risk the characters being underdeveloped cardboard cutouts. If they're not proactive about it, use some spur-of-the-moment tertiary characters to engage them. That should get them talking.

The topic on everyone's lips is, of course, the families who disappeared, so make sure that it plays a part in the conversations.

Once they've done a significant amount of interaction, read or paraphrase the following:

After several hours of debauchery, disappointed partiers begin leaving one by one until only you and Chuck remain.

## Houses

Sitting around a dwindling campfire near the northernmost house on the hill, Chuck voices his own disappointment. "I really thought something was going to happen tonight. What a major bummer. Ah well, you win some, you don't win some. Let's get out of here." With that, he stands up and kicks dirt on what was left of the fire. You feel bad for him, despite the fact that he just mangled an old saying, which is a pretty common occurrence for him.

Almost as soon as the fire is extinguished, the sudden sound of wood splintering and cracking cuts through the night, leaving everyone stumped. The noise is coming from within the nearby house.

### Going Down

It's likely that the characters will want to check out the house. Doing so should net each of them a genre point, as it really drives the plot forward and is completely appropriate to the source material.

If the characters are hesitant to go, use Chuck to goad them into it. If they still don't react, you may have to get more creative, but don't force them to. Perhaps Chuck goes alone and ends up falling down the shaft (see below), thus requiring assistance.

The noise was made by a hatch flipping open beneath the house and coming up through the floorboards of the laundry room. Read or paraphrase the following to the players when they look into the room.

The floorboards of the laundry room have been snapped and shattered, causing decades worth of dust to choke the air. Once some of the dust clears, you see a large metal hatch jutting up through the gaping hole in the floor. It looks like an access hatch to a shaft leading deep underground. A sturdy metal ladder is attached to the side of the shaft for anyone wishing to enter or exit it.

Again, it's imperative that the characters go down the ladder. Should they decide not to go, you could have the police hit the scene, having been informed of under-age drinking on the premises.

If they decide to look under all the houses, each of the five have hatches as well, but they aren't opened and can't be budged by normal means. They'll have to go through a lot of effort to open them, such as getting a blowtorch or something else of that magnitude.

The metal shaft extends forty feet below the ground and ends in a

In this flick, we refer to the residents' (both current and former) living areas as "houses. While we realize that they aren't houses in the truest sense, each one is modeled to look like a house. As such, that's what we go with for the sake of clarity.

## Adding Suspense to the Exploration of the House

If you want to really spice up the scene in which the characters are in the house, there are some things you can do. After all, this is the players' first impressions of the Vault, so there's nothing wrong with instilling a sense of danger and mystery right from the start.

One of the most effective ways would be to describe noises coming from elsewhere in the house. This is best done before they find the generator and turn the lights on.

The noises could be almost anything, including

- a little girl's giggle, which turns out to be a creepy little "Laffy Susan" doll that inexplicably still functions after years of disuse.
- a door slowly closing, which is actually Jimmy exiting the house.
- other unexplainable noises, which may hint at this being a supernatural/ghost flick. It's fun to keep the players guessing.

featureless round room about fifteen feet in diameter. There are no lights in the shaft or the room (the power is off), making it somewhat difficult to traverse the ladder. Characters should make a Finesse check to avoid falling. Characters who fall will roll one less die for Finesse checks regarding leg usage (or arm usage if you prefer). This penalty lasts until the wound has been properly attended to (splint, sling, etc.).

In the room, there is only one exit – a thick metal door with a wheel-style handle. The door opens easily by turning it clockwise.

## ACT TWO

### Exploring the House

Let the players spend as much time looking around the house as they want, within reason. See the map of the house on page 98) for the floor plan.

The house is obviously abandoned. Nobody has lived here for a long time, and it looks as if the former residents simply left one day, never to return – dishes still rest on the table, a magazine (from 1962) lies open on the coffee table, the children's beds are unmade and a toy train sits on the living room floor.

The power generator can be found in Room 6 and can be turned on with a successful Brains check. Until lights are turned on, all vision-based checks are made with one less die.

Any character searching the place must make a Brains check (with the one-die penalty if it's still dark). Several things can be turned up if successful. Each check should reveal one of the following clues:

- Relatively fresh footprints can be found in the dust that blankets the floors. These footsteps belong to Jimmy and are very large. They seem to go to every part of the house.
- Blood stains in the living room and kitchen (Rooms 2 and 3). Let them know that it may not actually be blood, just to keep them off guard.
- A photo album that pegs the former residents as the Billingtons can be found in the living room book shelf (Room 3). The family consisted of Paul, his wife Patty, their daughters Meg and Marjorie, and a very large son named Jimmy.

- Contractor documents for the Vault are located in a drawer of the master bedroom (Room 5). Apparently, Paul Billington and Jacob Walker designed the facilities and contracted a company called Ace Construction to build it in relative secrecy.
- A handful of “love letters” to Paul Billington from someone named Betty (Betty Bradford, but they don’t know that yet) are hidden away on the top shelf of the closet in Room 5 (the master bedroom). It’s obvious that an affair was going on.

If you’d rather, you can forego the Brains check and let them find the above items when they declare that they are searching.

The following listings describe the rooms for not just this particular house, also for the other houses in the Vault. They were all created using the same blueprints and are, structurally speaking, identical. Feel free to change the décor of each house in your descriptions to reflect different tastes in furnishings and the like.

#### **Room 1 – Shaft**

This room is described in the “Going Down” section above.

#### **Room 2 – Kitchen/Dining Area**

This room is only separated from the living area (Room 3) by a step down (i.e., the kitchen is raised slightly). All the expected accommodations and appliances are present (refrigerator, cooking stove, sink, table, etc.).

#### **Room 3 – Living Area**

This room was intended as the primary area of relaxation for the family who lived here. It is slightly lower than the kitchen/dining area and contains a sofa, love seat and two chairs.

#### **Room 4 – Bedroom**

The house has two of these rooms; one created for male children and the other for female children. In addition to bunk beds and other typical furnishings, the room has a medium-sized closet.

#### **Room 5 – Master Bedroom**

This room is intended for the head of the household and his wife. It has a king-sized bed, nightstands, chests of drawers and a walk-in closet.

#### **Room 6 – Utility Room**

This room is the family’s one-stop storage and utility room. It contains a hot water heater, a large power generator, a step-in freezer,

washer, dryer, tool shelves and cupboards for dry foods.

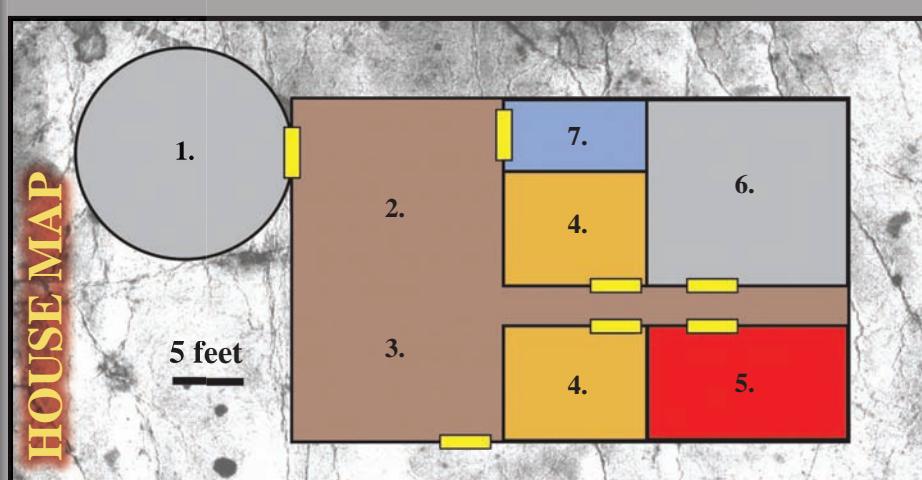
### Room 7 – Bathroom

This narrow room has all the required amenities – bathtub/shower, toilet, sink and cabinets.

Once the exploration winds down or when the characters attempt to exit the house (whichever comes first), read or paraphrase the following:

with all the suddenness of a lightning bolt, a resounding clang can be heard throughout the house and probably far beyond. The noise seems to originate from the shaft.

If the characters take a look-see, they'll find that the hatch has closed. They'll have to find another route if they want to get out of there.



### Venturing Out

Eventually, the players will more than likely want to exit the house via the front door in Room 3. If so, read or paraphrase the following:

Exiting the house, you see a relatively wide metal hallway stretching before you, heading directly away from the front door. There are light fixtures along the walls but apparently no power, so there's no telling how long the hallway actually is.

The players can decide on a course of action. As soon as they figure out what they intend to do, but before they can actually *do* it, read or paraphrase the following:

As you prepare to carry out your actions, you hear a clack echoing throughout the corridor, followed by a distinct whirring noise. Two seconds later, the lights come on, forcing your eyes to adjust accordingly.

William Bradford is responsible for turning the lights. As it turns out, his sensors went off when the malfunctioning hatch in the Billingtons' old house opened. He closed it by using the appropriate lever in the temple (see Room 12 of the Vault map on page 107) and then turned the lights on in that corridor via the main power generator in the power room (see Room 10 of the Vault map on page 107). Now, he's on his way back to fix the hatch so that it doesn't open again. This will put him on a route that should intersect with the characters' route, assuming that they proceed down the hallway toward the intersection.

Should the players take a different course of action (like going back and hiding in the house or some such), he will carry on to the hatch and make sure it won't re-open, using a small tool kit that he's carrying.

Read or paraphrase the following when describing William.

The man is blandly normal in size and shape, with nothing distinctive making him stand out, aside from the fact that he's dressed in clothes that made him look like Ward Cleaver from "Leave It To Beaver". He appears to be in his mid-50s, though he's obviously held his age well. His hair is black and styled in a classic ducktail and his dark eyes are slightly obscured behind the lenses of his black plastic-rimmed glasses. A small tool bag is slung over his shoulder.

Whatever the case is, William will be as surprised to see the characters as they will be to see him. He had no idea that anyone came through the hatch.

Once he gets over the shock of seeing the characters, he introduces himself. He should come off as being quite friendly, yet a bit on the guarded side. They will undoubtedly ask him what's going on around here and there's no way he'll tell them the truth. Use the info below as a guideline for him answering questions they might have.

**Regarding the Vault and its Purpose:** William tells the truth about why the Vault was constructed (i.e., that he and his friends knew the world was going to end, so they had it built), but he doesn't tell them that he's a member of a secret society.

**Regarding the Other Families:** He acts as if all the families except two are still down here. When asked about them, he says that the Billingtons succumbed to a rare disease and died ten years ago, and that the Cunninghams backed out at the last second and stayed above ground. He pretends that the remaining families are best of friends and have social gatherings often.

**Regarding the Fact that no Nuclear Bombs Were Dropped:**

It's impossible to convince William that nuclear war didn't occur in 1962. He'll wave them off with a bit of a smile if they persist, figuring that they're pulling his leg.

**Regarding the Hatch:** He will tell them that the hatches were designed to open once every 25 years so that radiation levels can be tested. He'll add that something must have went wrong, though, because only one opened and it was supposed to stay open for an hour. Obviously, this is all fabricated.

**Regarding his Tools:** They characters may ask him what he's doing with the tool kit, to which he will reply that he was ensuring that the hatch was sealed tightly to prevent continual radiation from seeping into the Vault.

**Regarding the Footprints in the Billingtons' House:** He simply says it was probably Jacob Walker, who sometimes checks the structural integrity of the entire place.

Try to get in as much of the info above as possible. If they don't ask the right questions, have him somehow bring up some of the info of his own accord in an effort to make them trust him.

Some characters may get belligerent, in which case he keeps his cool and acts non-threatening. If they outright attack him, he'll play the role of the coward and run back to his house before locking his door. If this plays out, have the characters hear ominous noises coming from somewhere in the corridors. Hopefully, this will take suspicion off of William.

After answering questions and chitchatting for a few minutes, he'll tell them that he needs to get back to bed, but offers to let them stay in the Cunninghams' never-been-occupied house, which is nearby.

The house is identical to all the rest, except that it looks as if nobody had ever lived in it. No real belongings still exist here; just furniture and appliances. The bed in the master bedroom, though, has a bunch of old, dirty blankets and other assorted cloth fragments on

it, resembling a nest of some sort. This is Jimmy's primary sleeping place. The toilet has been in use as well, as evidenced by the feces stains. Should the characters ever ask William about all this, he'll blame it on the other families' kids, saying that they like to play "camp-out" here.

**Sleeping in the House:** If the characters decide to sleep in the house, you can have some fun by describing creepy noises outside the front door, feelings of being watched, the sound of footsteps and so forth. In truth, Jimmy does come around, but he won't attack or make his presence obvious yet. Chuck elects to stay at the house, refusing to budge. If he's left alone, feel free to kill him off.

**Going Elsewhere:** It's entirely possible that the characters will refuse to sleep in the house due to the suspicious bed and stained commode. In such a case, you'll have to base what happens off of where they decide to go. If they explore instead of sleep, they'll find the Walkers' house (see Room 4 of the Vault map on page 107) locked up tight as a drum (no one will answer the door because they're fast asleep). The Marvins' house (see Room 5 of the Vault map) is also locked up and since they're deceased, they won't answer the door either. Kinda goes with the territory of being dead as hell. The community area (see Room 6 of the Vault map) is accessible, as is the door that leads to Rooms 7-11. The five aforementioned rooms don't even have locks on their doors. Normally, he locks the door leading to Rooms 7-11, but in his haste to get the malfunctioning hatch sealed, he forgot to.

**Splitting Up:** If the characters split up, Jimmy will not hesitate to attack. He likes picking off stragglers one by one (as any killer worth his salt does).

## In the Morning

At seven o'clock in the morning, William will knock on the door of the old Cunningham house and invite the characters to his house for breakfast. Proceed to "Meet the Family" below.

If some of the characters stayed but the others left, William will keep up the charade of being a swell guy to those who are still there. He'll invite them to breakfast, but will make occasional remarks about the others being ungrateful and such. Proceed to "Meet the Family" below.

If none of the characters are there, he will search for them and try to convince them to accompany him to his house. If they refuse in a

## Plotholes?

As you read through this flick, there's little doubt that you'll find some plotholes. I mean, come on. Why hadn't the Walkers gone after William and Jimmy with their shotgun? How could the Bradford family tend to the farming chores all by themselves? Or how could Jimmy feasibly manage to tunnel through rock and dirt to create a series of tunnels and a shaft that leads to the surface... with his bare hands, no less?

Were these plotholes intentional?

Well, no, not really. But at the same time, I was simply more concerned with what would make for an interesting story, setting and background. After all, these kinds of plotholes are very much entrenched in the movies this game is based on. All of them could easily be picked apart. But who cares as long as everyone has fun.

## Only a Starting Point

The further into a flick you progress, the more opportunities players will (unknowingly) have to do something that is beyond the scope of the written adventure.

At certain times, it's fine to nudge the players so that their characters move in a particular direction. But be warned! Doing this too often or too aggressively will lead to the dreaded Director no-no called "railroading". Once the players have no freedom of action, the game will die a quick and miserable death. And not in a cool, splattery slasher movie way either.

It is therefore best to think of this flick as a starting point with lots of guidelines. It would be impossible to cover every possible thing the characters might do. Impossible and pointless.

If things go awry and the characters go way off the beaten path, roll with it. They might even get back on track and if they don't, ad-lib like crazy.

prolonged fashion, he'll become enraged and storm off to his house, where he'll arm himself with a shotgun before going out to search for Jimmy. He'll find him in the tunnels (see Room 13 of the Vault map on page 107) and order him to kill the characters. Jimmy will then put forth a more concerted effort in doing so, even going so far as to attack them two or three at a time if need be. The rest of the flick will become a hunt and kill type of game and the characters may never even meet most of William's family or even find out any of the secrets of the storyline. And the great thing is that this is perfectly fine. It can still be a blast!

## Meet the Family

This is a very critical part of the flick, as it's when the plot can really advance forward. The players get to see that this perfect nuclear family is anything *but*. Read or paraphrase the following:

William walks in the front door of his house, with you in tow. The interior looks immaculately clean and the smell of fresh bacon and eggs lingers heavily in the air. A beautiful, blonde-haired woman in her late forties has just started setting the table with the help of her red-haired daughter, who looks to be in her late teens but was dressed to look much younger. As with William, both of them seem to be trapped in a time warp. The young lady glances briefly up at you and it's obvious that something's on her mind.

"I'd like you to meet my family. This lovely charmer is my wife, Betty and this is our precious little girl, Wendy."

Wendy blushes and kisses William lovingly on the cheek. It's obvious that she's the living definition of the old-fashioned doting wife who obeys her husband's every command. The girl quietly says, "hi" and goes back to setting the table.

Play out the dinner sequence for a short while. Betty never says anything interesting and will really only have something to contribute in the unlikely event that the conversation drifts over to the topics of housekeeping, cooking or child-raising. She's chillingly robot-like, which can be used to add a bit of "creep factor".

As for Wendy, the players should be able to tell that she's unhappy, but she actually says very little, unless prompted by someone else.

After breakfast, Wendy offers to walk them to their new home, but William intervenes and offers to do it in her stead. The whole thing should be suspicious.

## An Unexpected Visitor

Assuming that the characters stay put in their new house, they will hear a rather frantic knock at their door in the afternoon. Upon examination, they find that it's Wendy.

The girl rushes in as soon as the door opens, acting more than a little paranoid and scared. She explains that she slipped out when William left the house to cut some meat and that she doesn't have long before her absence will be noticed.

She tells the tale of how she was a runaway from another city who was at a party a year ago and was knocked unconscious and abducted by a huge man. This man turned out to be Jimmy. When she woke up, she was at the Bradford residence, dressed in 1960s attire. They have forced her to be assimilated into their family since that time. She knows there's a way out, but she was unconscious when she was brought down here.

She explains that she found William's journal and learned all the following things:

- ... that Betty and Paul Billington had an affair and even had a child together (Jimmy).
- ... that in a fit of rage, William killed the Billingtons, but Betty begged him not to kill little Jimmy. He decided to spare him, but treated him cruelly
- ... that William made the Billingtons' deaths look like a murder-suicide perpetrated by Paul Billington.
- ... that William killed the other families (she doesn't know that two of the Walkers are still alive) because he thought they were suspicious of the Billingtons' deaths.
- ... that once the other families were dead, William expelled Jimmy from the house and abusing him even more horrifically than before.
- ... that Jimmy is now insane due to his treatment by William and will do anything to gain his acceptance.
- ... that everyone that came down to live in the Vault were members of the Red Lapels and that there is a shrine/temple to which only William and one other unnamed individual have a key. The other individual is Jacob Walker, but this isn't revealed.

- ... that William had Paul Billington (who was his best friend) build a network of very well-hidden access tunnels throughout the Vault that only the two of them knew about. This is basically a plot device to explain how William (and later Jimmy, who will be told of the tunnels once the characters know about all this) can pull the classic “horror movie killer” shtick of disappearing from one place, only to reappear elsewhere a short while later. These are not marked on the map.

She also adds that William is still trying to decide what to do with the characters – assimilate them or kill them.

As soon as she gives them the information and interacts with them for a few minutes, she leaves, explaining that if she doesn’t get back soon, William will figure out what’s going on. If the characters try to escort her home, she tells them it’s not a good idea, as he may catch them on their way back to the characters’ house.

## No More Mr. Nice Guy

At this point, the cat is out of the bag. Or more appropriately, the cat shredded the bag with its claws. The characters now know what a twisted bastard William is and that his “son” is deranged as well.

Regardless, William does find out that Wendy visited the characters. How he finds out is up to you. Perhaps he catches her re-entering the house. Maybe he finds her hair ribbon by the door of the characters’ house. Do whatever you feel works best for the story.

William is a paranoid man and he can’t let the characters live now that they are wise to his true nature. He alerts Jimmy and orders him to eliminate them at his leisure, as he doesn’t think they can possibly get out of the Vault. He also informs him of the hidden access tunnels that run throughout the Vault.

Meanwhile, William takes the “traitorous” Wendy to the temple (see Room 12 of the Vault map on page 107) to begin an elaborate ceremony that involves sacrificing her. You just can’t go wrong with a secret society that has occult tendencies. This ceremony will take awhile, though the exact amount of time is unimportant. It should take as long as it needs to in order to be dramatic and to give the characters ample time to get the keys to the temple from Jacob Walker. The keys are the only way to get through the temple door.

Of course, you have to have a way for the characters to learn that Wendy is going to be sacrificed. This can be done in any number of

ways. Here are some recommendations:

- The characters can hear Wendy scream at some point. This can easily be traced back to the temple, where they will hear William's chanting coming from within.
- The characters could somehow come across Betty, who will casually tell them that Wendy is to be sacrificed. It should seem to be no big deal to Betty, as if she were telling them that Wendy was at the store (or something equally mundane).
- You can have occasional cut scenes wherein the players (not the characters) can see the ritual in progress. This should actually be used in conjunction with the other two options in order to add suspense to the whole ordeal.

## Let the Fun Begin

The flick now becomes very freeform. What happens will be almost entirely based on the characters' actions and how the various kill scenes play out. You will need to become very familiar with the Vault map and the rooms, which are described below:

### Room 1 – The Former Billington Residence

This house is unlocked and uses the map on page 98. The place is described in more detail on page 98.

### Room 2 – The Bradford Residence

This house is always kept locked and uses the map on page 98.

### Room 3 – The Former Cunningham Residence

This house is unlocked and is the one offered to the characters by William. It is very clean and made to look as if nobody had ever lived there. There is, however, a bunch of dirty blankets and rags on the bed and stains in the toilet.

### Room 4 – The Walker Residence

This house is always kept locked and further reinforced by being barred. Like the others, it uses the map on page 98. Inside, the house is extremely cluttered; not because the Walkers are poor housekeepers, but because they have a lot of items and foodstuffs stockpiled.

### Room 5 – The Former Marvin Residence

This house is always kept locked and uses the map on page 98. Like the former Billington residence, it looks as if the occupants just

walked away one day and left everything where it was.

### **Room 6 – Community Area**

This room has no locks on the east or west doors. At one time, this was the site of the jubilant parties, get-togethers and celebrations put on by the Vault's residents. Now, it sits as a sad, mostly-empty reminder of what once was. It still contains a large banquet table, several smaller tables, numerous shelves of books and a lot of chairs.

### **Room 7 – Dry Storage**

This room has no lock. It contains numerous aisles of shelves loaded with canned, bagged and boxed foods.

### **Room 8 – Cold Storage**

This room has no traditional lock, but if someone goes into it and lets the door shut, they'll be locked in. This is where the frozen food is kept. There are numerous shelves and three rows of hooks with meat hanging on them dominate the center area of the room.

### **Room 9 – Multi-Purpose Room**

This room cannot be locked. It is/was used for numerous things. The westernmost portion is dedicated to repairs and such and is laden with tools and building materials. The easternmost portion is dedicated to butchering animals. Both sections are used for storing non-food items as well.

### **Room 10 – Power and Water Room**

This room has no lock. It houses a massive power generator and equipment for purifying and processing water.

### **Room 11 – Freight Elevator**

This large elevator goes from the primary floor to the lower floor and is mainly used to bring fruit, vegetables and livestock up to the main area.

### **Room 12 – Temple**

This room cannot be accessed without a key... and only William Bradford and Jacob Walker have a copy of it. The door is made of extremely heavy steel and is made to look very ornate. This is where the members of the Red Lapels had their meetings and ceremonies. Inside, there are chairs, a pulpit and an altar toward the back. Mysterious symbols can be found everywhere. Toward the back of the room, there is a hidden trap door covered by a rug. The trap door leads to a tiny room 10 feet below that houses a series of levers. These levers can open or close the hatches that lead above ground.

## Room 13 – Cold Storage

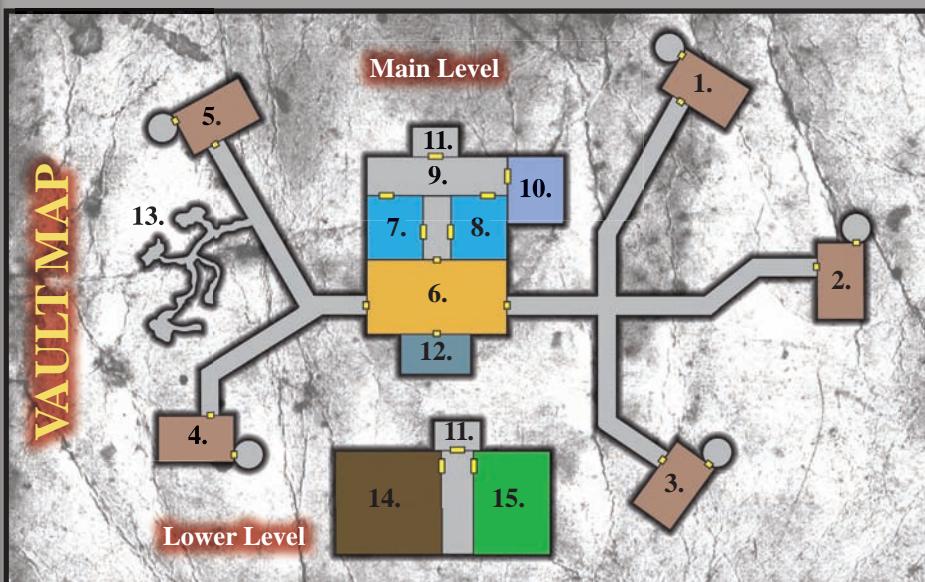
These tunnels were dug by Jimmy and it's really just about the only way out of the Vault (the lever room in the temple being the only exception). While the map shows exactly how the tunnels are laid out, you shouldn't hesitate to change things up, making them more like a confusing labyrinth with twists, turns and crisscrosses. In the southernmost chamber, a shaft leading to the surface can be found.

## Room 14 – Livestock Area

This high-ceilinged area is comprised of several distinct sections; one for pigs, one for cows, one for chickens, one for turkeys and one for fish (which is basically a pond). This was intended to give the residents all the meat they could ever need. It also has a silo with grain in it and a barn with hay.

## Room 15 – Greenhouse

This section is where fruit and vegetables are grown, as well as other plants that could be useful to the residents of the Vault.



This portion of the game is non-linear, so rather than discuss what happens next, let's examine some possible actions the characters may take.

## Finding the Key

The other temple key is with Jacob Walker, but the characters don't even know that anyone aside from the Bradfords is still alive down here. They *do* know that someone else has the other key, so they will possibly try to search the various houses to see if the person kept

it in a drawer or something. The Marvins' place is locked, as is the Walkers' house.

Feel free to let them devise a successful way to break into the Marvins' former abode, but if they go tampering with the Walkers' door, it will suddenly swing open and they will find themselves staring down the barrel of Peggy Walker's shotgun. She will force them to come inside, where they'll meet her father, Jacob. Once the two are convinced that the characters aren't in league with the Bradfords (possibly requiring one or more opposed Spirit vs. Spirit checks), the gun will be put down and they will fill the characters in on their story. Jacob can be convinced to give them the key once they trust the characters. Jacob himself is not in very good health and Peggy has to take care of him, so neither of them will be able to accompany them. You can have Peggy show up later to save the day, though, if things look too bad for the characters. Having a tertiary character save the day shouldn't be a common occurrence, but it's okay to play that card on occasion.

### **Finding Alternate Ways to Get Into the Temple**

Players are a savvy, resourceful lot. They will likely attempt to find another method for gaining entry to the temple.

One possibility is that they attempt to get the blowtorch from the multi-purpose room (see Room 9 of the Vault map on page 107) and use it to cut through the door. Or maybe they'll try to take the hinges off. Who knows what they'll try.

If you don't feel it's dramatically appropriate or think if you feel it's too early for the flick's conclusion, you can have them distracted by an attack by Jimmy. Or you could have the equipment (e.g., the torch) malfunction. Use your creativity to keep it from happening.

If you feel it's dramatic, let them do it, but don't make it easy. Throw in a complication that has to be worked around. If you make it too easy, the climax of the game will seem less than climactic.

### **Escaping**

The network of tunnels created by Jimmy (see Room 13 of the Vault map on page 107) is almost the only really feasible way out. If the characters try this too early, you can devise a way to prevent it (a cave-in occurs, Jimmy is in there, the characters get lost, etc.). Otherwise, you can initiate a dramatic kill scene with Jimmy as the characters attempt to leave.

The shaft leading to the surface is in the southernmost chamber, but it's no easy climb. Traversing it will require a series of three successful Brawn checks, all made with one less die than usual. Characters who fall will roll one less die for Finesse checks regarding leg usage (or arm usage if you prefer). This penalty lasts until the wound has been properly attended to (splint, sling, etc.).

### Finding Betty

Betty is at home, though she's won't answer the door. The door itself, though, is slightly ajar (probably from when William hastily dragged Wendy to the temple), so they could just walk in.

Betty will be acting even more strangely than ever – very spaced-out and oblivious to everything around her. She'll barely acknowledge the characters' presence, speaking monotone answers to any questions, using minimal words. She just stands in the kitchen with a dazed, far-away look in her eyes and humming an off-key song while chopping meat for supper. If a character has already been killed, she'll be cutting on his or her leg instead of a slab of beef.

How the characters react to this unsettling scene should be interesting. On one hand, they may kill her (mainly if she's hacking on the leg of their friend); if so, she won't resist. They can kill her quite easily (no roll needed). On another hand, they can try to get through to her, but that is futile – she's now too far gone to snap out of it.

### Hunting Down Jimmy

While this goes slightly against the conventions of the genre, this approach is not unheard of in slasher films. The thing to remember is that Jimmy isn't stupid and he knows every nook and cranny of the Vault. Plus, he now has access to William's secret access tunnels. In other words, the characters will be at a disadvantage.

If they decide to hunt him down, he will stay out of sight, striking when they least expect it. He will turn the hunters into the hunted.

### Holing Up

Should the characters decide to cluster together and hole up behind a locked door, you can have plenty of fun with them. Jimmy could roll a Molotov cocktail through the ventilation system and into the room. Or he could just enter the room via a secret tunnel and attack them directly. A lot of fun can be had with players who think they're keeping their characters safe by hiding behind a locked door.

### Meeting the Walkers

The text mentions meeting the Walkers if the characters try to break into their house, but that shouldn't be the only way to meet them. You can interject them wherever you need during Act III, though Peggy's usually the one who gets out the most these days, due to Jacob's poor health.

The most dramatic way would be to have Peggy save the characters' hides when things look grim for them. Another way would be for the characters to hear footsteps from just around a corner. They will, of course, think it's William or Jimmy, but it's actually Peggy, who was out scavenging for more supplies in one of the storage areas.

## ACT THREE

### Inside the Temple

Eventually, the characters will probably get into the temple. When they barge in, they'll find Wendy tied to the altar and William with a ceremonial dagger raised above his head, ready to plunge it into her heart. Of course, he'll be so stunned to see the characters that he'll pause.

If the characters try to reason with him, role-play it out. He's not stupid, however, and knows he holds the proverbial ace up his sleeve. That is, all he has to do is stab downward and Wendy will be dead... and that's exactly what he'll threaten to do. He demands that the characters surrender or he'll kill her.

If, at any time, the characters try to stop him by force or if the characters stall too long, the kill scene will begin immediately. If he wins initiative, his first action of the kill scene will be to try to thrust the dagger into Wendy's chest. This can be prevented with a check (probably Finesse, but you never know what the players will come up with in a pinch).

Once it's obvious that William is on the losing end of things (or whenever you'll feel it's dramatically appropriate), have Jimmy storm in through the door. In the confusion (when it's his next turn to act, William will try to slip away and go to the lower level so that he can hide in either the livestock area (see Room 14 of the Vault map) or the greenhouse (see Room 15 of the Vault map). You can have the characters make a non-crucial Brains check to notice him take a powder. If they succeed, they detect him; otherwise, they are too distracted by Jimmy's unexpected arrival.

The kill scene will end at this point. A new kill scene begins with Jimmy and any characters that remain there to deal with him. A separate kill scene begins for the characters following William. This means that you'll be running two simultaneous kill scenes if some characters stay behind and others follow him. See the sidebar on page 29 for advice on how to do this.

If all the characters go after William, Jimmy will give pursuit, hoping to kill them before they kill William. In this case, an all-new kill scene begins involving all the characters, William and Jimmy.

### The Lever Room

Hidden at the back of the room is a secret trap door covered by a rug. The trap door leads to a tiny closet-sized room 10 feet below with levers

in it. These levers can open and close the hatches that lead to freedom.

If the characters end up searching the temple, have them make a Brains check. If they are successful, the trap door is found.

### **What About Wendy?**

Freeing Wendy from the altar during a kill scene requires two crucial Finesse checks (one for the feet and one for the hands). She is very traumatized and will retreat to a corner, unable to participate unless you prefer the idea of her stepping in to help out.

If freed after the kill scene, no check is needed.

## **Winning or Losing**

By the end of the “Inside the Temple” segment, one of three things probably should have happened:

- The characters have all been slain.
- William and Jimmy have been gotten rid of (whether killed or otherwise eliminated as threats).
- The characters have escaped without killing William and (or) Jimmy.

### **Dead Characters**

If all the characters are dead, you should consider describing an epilogue that sets up a sequel. After all, the killers (or at least one of them) are still alive and kicking, ready for the next batch of interlopers to find their way to the Vault.

### **William and (or) Jimmy Are Dead**

If William and (or) Jimmy are disposed of in some way (usually via death, naturally!), the characters can role-play out their escape. Encourage them to interact with Wendy and even the Walkers. Wendy will happily go back with the characters, but the Walkers decline, stating that they don’t belong to that world; they choose to stay in the Vault.

### **The Characters Escape**

If the characters manage to get out of the Vault without slaying William and (or) Jimmy, let them decide what to do. Should they alert the authorities or simply let sleeping dogs lie. You could do an epilogue that starts six months later, wherein the one or more of the survivors are going about their mundane lives... only to have Jimmy (or William, if Jimmy is dead) attack. Roll credits!

# THE SUPPORTING CAST

## Tertiary Characters

Here are the stats for tertiary characters that appear in this flick.

### Chuck Mulligrew – “Tough Jock”

Chuck is a big, strong running back at the local high school. He gets all the girls, but it's not because of his IQ. Chuck isn't dumb by any stretch of the imagination; he's just not the sharpest knife in the drawer. This usually manifests itself when he mispronounces big words and screws up common expressions.

**Brawn:** Good (Positive: “*Big Muscles*”)

**Finesse:** Normal (Positive: “*Running*”)

**Brains:** Normal (Negative: “*A Bit Slow on the Uptake*”)

**Spirit:** Normal

**Items:** None

### Betty Bradford – “Robotically Obedient Wife”

Betty is a beautiful woman in her late forties, but that's certainly her most interesting quality. She has virtually no personality, acting very robotic at all times. She is loyal to her husband, William, and sees nothing wrong with his actions. If you've watched the original version of “The Stepford Wives”, you'll get a good handle on how to portray her.

**Brawn:** Poor (Positive: “*Big Muscles*”)

**Finesse:** Normal

**Brains:** Normal (Positive: “*Knows About Housekeeping*”)

**Spirit:** Poor (Positive: “*Pretty*”; Negative: “*Absolutely No Will of her Own*”)

**Items:** None

### Wendy – “Captive Teen”

Wendy was captured by Jimmy a year ago and was forced to be a part of the Bradford family. This red-haired girl once had a great deal of spunkiness, but much of that has been beaten out of her. She is made to wear clothes that look far younger than she actually is.

**Brawn:** Normal (Negative: “*Doesn't Take Pain Well*”)

**Finesse:** Normal (Positive: “*Fast Reflexes*”)

**Brains:** Normal

**Spirit:** Normal

**Items:** None

### Jacob Walker – “Grizzled Old Scientist”

At 50 years old, life has taken a grave toll on Jacob. His health started failing him about ten years ago and now he can hardly walk without a cane. He was actually one of the two people who designed the Vault (the other being Paul Billington), using his

scientific skills to ensure that all the bases were covered.

**Brawn:** Poor

**Finesse:** Poor (Negative: “*Can Barely Walk*”)

**Brains:** Good (Positive: “*Scientific Mind*”, “*Knows the Vault’s Layout*”)

**Spirit:** Good (Positive: “*Never Gives Up*”)

**Items:** Walking Cane

### Peggy Walker – “Rugged Young Lady”

Peggy has never been afraid of anything, except the thought of losing her father. This has been especially true since her mother and sister were killed by William years ago. She’s a hardened individual now, who has wanted to kill William and Jimmy for a long time now. Her father, though, refuses to let her do it, claiming that once she kills someone, she’ll never be the same.

**Brawn:** Normal

**Finesse:** Normal (Positive: “*Shooting*”)

**Brains:** Normal (Positive: “*Strategy*”)

**Spirit:** Good (Positive: “*Determined*”)

**Items:** Shotgun, Hunting Knife

## Killers

Here are the stats for the killers that appear in this flick.

### William Bradford – “Vile Head of the Household”

William tries to always maintain the illusion of being an upstanding, respectable citizen, but in truth, he’s a cold-blooded murderer.

**Components:** Normal Person, Tidy, Was Always Such A Nice Person

**Damage Threshold:** 3

### Jimmy Bradford/Billington – “Mistreated Brute”

Once the Billingtons were slain, Jimmy has done everything he can to gain William’s approval. He’s a very large man, standing 6’8” and weighing 300 pounds. His face was once handsome, but thanks to the abuse suffered at the hands of William, it is very scarred and hideous. He wears tattered clothes and has long, unkempt hair. He speaks fine, but prefers not to say anything when on the hunt for prey.

**Components:** Fearful Visage (scarred face), Hard to Kill, Mysterious Disappearance, Superhuman Strength (he’s just freakishly strong)

**Damage Threshold:** 4

The Slasher Flick character creation rules may be fast and easy, The

# APPENDIX: CHARACTER TEMPLATES

The *Slasher Flick* character creation rules may be fast and easy, but it's not always convenient to mess with it before playing a flick. Perhaps time is short or maybe everyone wants to just dive into the game right away. That's where character templates come in handy.

## WHAT YOU'LL FIND HERE

Presented within these pages is a collection of pre-generated characters that can be selected by the players in lieu of going through the character creation process. All players have to do is pick their characters (in turn, of course; we don't need any riots) and carry out Step Eight of the character creation rules, which includes naming the character, establishing ties to other characters and jotting down some tidbits.

The character write-ups represent secondary characters. Should you wish to take one as a primary character, though, you're fully accommodated. Each write-up has a section called, appropriately enough, "Primary Character". Just make the modifications listed in that section and you've got yourself a primary character.

## TERTIARY CHARACTERS

If you think that we're leaving the Director out in the cold with this appendix, you're dead wrong (pun most likely intended). Any of the characters found in this section can be pressed into service as tertiary characters (the secondary character version is used). Directors will never be forced to create yet another crazy old man or backwoods sheriff again – they're all right here!

## MAKING CHANGES

You can make alterations to any character you select as long as you have the Director's permission. This is especially useful if the characters are supposed to be of the same ilk (a biker gang, a band, a group of archaeologists, etc.), allowing you to maintain the theme without having identical characters.

To keep everything simple, here are a few ways to tweak a pre-generated character:

## Rename the Stereotype

This is the easiest change to make and shouldn't be restricted by the Director. As long as the new name fits what the character does, it should all work out well.

## Change Gender

The pre-generated characters assume a specific gender. That having been said, you can easily change the character's gender. This often requires a slight renaming of the stereotype (e.g., "Jealous Boyfriend" would become "Jealous Girlfriend").

## Swap Stat Ratings

You can simply swap two stat ratings. For example, if your character has *Good* Brawn and *Normal* Brains, you could swap the ratings, giving him *Normal* Brawn and *Good* Brains.

## Replace Qualities

You can replace a quality with another quality of your choice. The new one must be the same type as the original. That is, you can't replace a negative quality with a positive quality, or vice versa. You shouldn't feel obligated to make the new quality be linked to the same stat as the original quality.

## Change Special Ability

If the character is a primary character that has a special ability, you can choose another special ability instead.



## Air-Headed Debutante

*“Diamonds are a girl’s best friend... but credit cards come in a close second.”*

This pampered prima donna is all about making her debut into high-society. She wants to be accepted by those of a higher social standing and she’ll do anything to achieve that goal. Meanwhile, she looks down on those who are her societal “inferiors”. Despite all her advantages she has been given during her life, nothing can take away the fact that she’s astonishingly bird-brained, which leads to her making a fool of herself quite often.

**Brawn:** Normal

**Finesse:** Good (Positive: “*Graceful*”)

**Brains:** Poor (Negative: “*Unperceptive*”)

**Spirit:** Normal (Positive: “*Wealthy*”, “*Attractive*”)

**Items:** Purse, make-up, fancy jewelry, credit cards (platinum, of course)

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Spirit: “*Never Gives Up*”
- Add the following special ability: Stupid Action

## Annoying Prankster

*“C’mon, guys, it was just a joke. I didn’t mean to...”*

Life isn’t to be taken seriously. Or at least that’s how this individual looks at the world. Everything’s a big joke to him. He has no concept of tact and can’t seem to get it through his thick skull that people don’t enjoy having practical jokes played on them so often. Even in the most inappropriate situations, he’s quick to pull off a prank. This obviously leads to others becoming frustrated and even angry with him. Beneath it all, he’s highly insecure and is attempting to make people like him (even though his antics have the opposite effect).

**Brawn:** Normal (Positive: “*Lucky Attack*”)

**Finesse:** Normal (Positive: “*Hiding*”)

**Brains:** Normal (Positive: “*Prankcraft*”; Negative: “*Clueless*”)

**Spirit:** Poor (Positive: “*Puppy Dog Eyes*”)

**Items:** Latex make-up kit, prop weapons, fake blood, whoopee cushion, monster masks

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Normal
- Add the following positive quality to Finesse: “*Run Like Hell*”
- Add the following special ability: Dumb Luck

## Average Teenaged Boy

*"You're being silly. There's nothing weird going on here."*

This character never fit neatly into a particular stereotype or clique. He's just your normal everyday kind of teenager trying to navigate the pitfall-laden minefield that is high school.

**Brawn:** Normal (Positive: "Knows How to Handle Himself")

**Finesse:** Normal

**Brains:** Normal (Positive: "Sharp Mind")

**Spirit:** Normal (Positive: "Handsome"; Negative: "Acts Impulsively")

**Items:** Wallet, comb, condoms

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Good
- Add the following positive quality to Finesse: "Athletic"
- Add the following special ability: Dumb Luck

## Average Teenaged Girl

*"There's gonna be a big party at the lake tonight. Wanna come?"*

She's not a preppie, nor is she a geek, a jock or a stoner. This character's simply the typical high school student looking to have some fun whenever the opportunity presents itself.

**Brawn:** Normal (Positive: "Practically Helpless in a Fight")

**Finesse:** Normal (Positive: "Nimble")

**Brains:** Normal (Positive: "Gets Gut Feelings")

**Spirit:** Normal (Positive: "Pretty")

**Items:** Purse, cell phone, make-up

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Finesse to Good
- Add the following positive quality to Finesse: "Skedaddling"
- Add the following special ability: Scream Queen

## Awkward Nerd

*"It's my opinion that every episode of Star Trek was based on Native American folklore. To one degree or another."*

Learning social grace would take time away from more important activities like programming computers, studying science, watching old Battlestar Galactica episodes and taping his glasses together... and that would be unacceptable. Okay, so this is an exaggeration, but not by a lot. This character doesn't get out much, preferring to partake in numerous solitary, geek-based

activities. He is uncomfortable in social situations and tends to fumble with his words when speaking about anything that's outside of his comfort zone.

**Brawn:** Poor

**Finesse:** Normal

**Brains:** Good (Positive: "Random Knowledge", "Computers", "Geek TV/Movies", "Analyze Information")

**Spirit:** Poor (Negative: "Socially Inept")

**Items:** Sci-fi magazine, calculator, ink pen, notepad, laptop computer

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Normal
- Add the following positive quality to Finesse: "Squirmly"
- Add the following special ability: Stupid Action



## Badass Gangsta

"Ain't nothin' out in those woods that's gonna scare ME, know what I'm sayin'?"

The streets have a way of making a person hard, which explains why this character isn't afraid of anything. He may not be the most articulate person in the world, but he knows how to get business done... by any means necessary. He's the kind of guy who people rely on when things get tough, which is fine by him. While he looks out primarily for Numero Uno, it's not unheard of for him to display a surprising amount of leadership skills.

**Brawn:** Normal (Positive: "Street Fighting")

**Finesse:** Normal

**Brains:** Normal (Positive: "Common Sense")

**Spirit:** Normal (Positive: "Scared of Nothing"; Negative: "Impatient")

**Items:** Switchblade knife

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Spirit: "Unlikely Leadership"
- Increase Spirit to Good

## Barroom Brawler

*"Let's take this to the parking lot!"*

Big, stupid, and drunk... fabulous combination. That is exactly what this guy is. He goes to bars constantly, getting drunk and making trouble. What he lacks in brains, he makes up for in brawn. Going head to head with a guy like this is possibly a bad idea.

**Brawn:** Good (Positive: "*Brawler*")

**Finesse:** Good (Positive: "*Athletic*")

**Brains:** Poor (Negative: "*Drunk*")

**Spirit:** Poor (Positive: "*Too Drunk to Care*")

**Items:** Brass knuckles, wallet chain, cigarettes, lighter

**Primary Character:** If chosen as a primary character, make the following adjustments.

- Increase Spirit to Normal
- Add the following Positive Quality to Brawn: Tough as Nails
- Add the following special ability: Back for More

## Brash Punk Rocker

*"Fuck the rules, man! Fuck 'em!"*

It's all about loud music and anarchy! This character detests authority and looks for any opportunity to defy it, even if it risks getting him into major trouble. His reactionary nature ensures that he acts first and thinks later. Sometimes, he doesn't even think later. In short, he's the type of guy mothers warn their daughters about. It's not that he's necessarily a bad guy or anything; it's just that his natural inclination is to buck the system, which unsettles more conservative types.

**Brawn:** Normal (Positive: "*Scrappy As Hell*")

**Finesse:** Normal

**Brains:** Normal (Positive: "*Resourceful*")

**Spirit:** Normal (Positive: "*Stupidly Brave*"; Negative: "*Off-Putting Personality*")

**Items:** Jam-Box, spiked wristbands, studded collar, safety pins

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Brawn: "*Wiry Muscles*"
- Add the following special ability: Stupid Action

## Capable Athlete

*“Stay behind me. I’ll handle this sicko myself!”*

This professional or amateur athlete (your choice) relies on a healthy body and sound mind to compete in physical sports. He’s naturally a go-getter with a “can do” attitude, which has also contributed to his success in sports. To top off the whole package, he’s about as handsome as can be, with a knack for turning the heads of those who would be attracted to his type.

**Brawn:** Normal (Positive: *“Healthy Body”*)

**Finesse:** Normal (Positive: *“Athletic”*)

**Brains:** Normal (Negative: *“Somewhat Oblivious”*)

**Spirit:** Normal (Positive: *“Strong Mind”*)

**Items:** Dumbbells, ankle weights, workout clothes, fitness/sports magazine, protein shakes

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Spirit: *“Handsome”*
- Increase Finesse to Good

## Caring Doctor

*“It’s going to be okay. I won’t let you die.”*

When this character took the Hippocratic oath, she took it to heart and has never deviated from it since. Whether at the hospital or out in the world, she always feels compelled to help those in need of medical attention. In her personal life, she’s equally concerned with the welfare of others, which has made keeping a love life together damn near impossible. While she does long for a meaningful relationship, she has come to accept that her lot in life involves saving lives. And if the right person comes along, who knows? Maybe she’ll be able to juggle it all and live a more well-rounded life.

**Brawn:** Poor

**Finesse:** Normal (Positive: *“Steady Hands”*)

**Brains:** Good (Positive: *“Doctor”*)

**Spirit:** Normal (Positive: *“Indifferent Toward Gore”*; Negative: *“Can’t Easily Refuse the Wounded”*)

**Items:** Doctor’s bag filled with medical supplies

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Spirit: *“Keenly Aware”*
- Add the following special ability: Speedy Recovery

## Charismatic Actor

*"So Angelina Jolie comes up to me and kisses me right on the lips..."*

This character exudes presence; when he's on the scene, you know he's there! And while one can't really say that he's a bad person, it's fairly easy to tell that he's quite full of himself. He likes to regale anyone willing to listen with tales of his exploits in Tinsel Town; about how he gave Robert Di Nero acting advice, about how he had a romantic encounter with Neve Campbell, about how he was offered the lead role in a remake of Gone with the Wind but turned it down, or about anything else that he can come up with to make himself seem important. But he gets away with it because he's charming, witty and oh-so-damn pretty.

**Brawn:** Normal (Positive: "*Toned Muscles*")

**Finesse:** Normal

**Brains:** Normal

**Spirit:** Normal (Positive: "*Charismatic*", "*Good Looking*"; Negative: "*Cowardly*")

**Items:** Promotional photos (for autographs, of course), hairbrush, DVDs of his film appearances, sharpie

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Finesse: "*Does His Own Stunts*"
- Increase Finesse to Good

## Chaste Girl-Next-Door

*"I don't do that kind of thing, so don't even try it, pal."*

This character has a good head on her shoulders. She knows what heavy petting can lead to, so she just avoids it altogether, letting her wilder friends indulge themselves in fornication while she takes the more responsible route. She has definite plans for the future and studies hard to ensure that they become a reality.

**Brawn:** Normal (Negative: "*Dainty Physique*")

**Finesse:** Normal

**Brains:** Normal (Positive: "*Level-Headed*")

**Spirit:** Normal (Positive: "*Has No Trouble Saying 'No'*", "*Endearing Personality*")



**Items:** Crucifix necklace, pocket Bible

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Finesse: “*Fleeing Danger*”
- Add the following special ability: Wholesome

## Clueless Deputy

“*Hockey mask or no hockey mask, you’re coming with...\*gurk\*!*”

There’s a good reason this character has never been promoted to the rank of sheriff. Actually, there are several good reasons. Chief among them is the fact that he’s a discombobulated mess. While it’s true that he tries hard to be a good lawman – some might say he tries *too* hard – he just can’t seem to pull it together and do anything right. As such, the sheriff has relegated him to performing menial tasks such as running off kids from the local graveyard, keeping an eye on his boss’ teenage daughter, doling out parking tickets and so forth.

**Brawn:** Normal

**Finesse:** Normal (Positive: “*Running*”; Negative: “*Butterfingers*”)

**Brains:** Poor (Positive: “*Knowledge of Police Procedures*”)

**Spirit:** Good (Positive: “*Stubbornly Determined*”)

**Items:** Pistol, ammo, handcuffs, nightstick, cool shades, walkie-talkie, squad car

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Finesse: “*Find Hiding Spot*”
- Add the following special ability: Dumb Luck

## Cold-Blooded Mobster

“*Better watch out, pal, or you’ll end up with new shoes. Concrete ones.*”

This character is nobody to mess with and he’s not afraid to let that be known when necessary. Still, he isn’t a braggart and prefers to do his talking with actions rather than words. His rather quiet but menacing demeanor unnerves people, as it’s difficult to tell what’s going through his vicious and calculating mind. For all they know, he could be deciding whether or not to rub them out. And, given his callous nature, he may be doing exactly that.

**Brawn:** Normal (Positive: “*Tough Customer*”)

**Finesse:** Normal (Positive: “*Pluggin’ People With Guns*”)

**Brains:** Normal (Negative: “*Easy to Outwit*”)

**Spirit:** Normal (Positive: “*Intimidate*”)

**Items:** Pistol, ammo, brass knuckles, loaded wallet

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Spirit: “*A Lotta Nerve*”
- Add the following special ability: Steel Yourself

## Cool Rebel

“*Nobody tells me what to do, especially a piss ant like you.*”

This character rebels against any form of authority, not because she’s an anarchist, but because she’s just too damn cool to abide by a bunch of rules. She’s the classic bad girl in the truest sense – a rebel without a cause. She smokes, she drinks, she raises hell... and she’ll defy anyone who tries to stop her. She also refuses to be tamed by anyone, though that doesn’t stop people from trying. That’s part of her allure, after all.

**Brawn:** Normal (Positive: “*Fisticuffs*”)

**Finesse:** Normal (Positive: “*Good Reflexes*”)

**Brains:** Normal

**Spirit:** Normal (Positive: “*Willpower*”; Negative: “*Lacking in Social Grace*”)

**Items:** Smokes, Zippo lighter, flask of whiskey, attitude shades

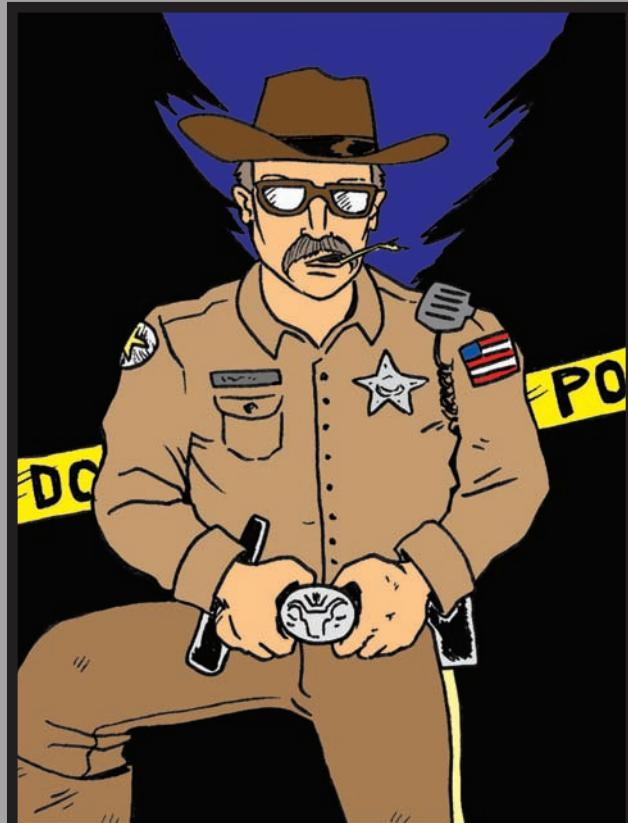
**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Brawn: “*High Endurance*”
- Add the following special ability:  
Adrenaline Boost

## Country Lawman

“*I’m the law ‘round these here parts.*”

Looking and acting like he just walked off the set of *Smokey and the Bandit*, this backwoods police officer slings his authority around every chance he gets. His favorite pastime seems to be hassling teenagers and young adults in an effort to keep them from having a good time. He’s also disturbingly fond of spouting off one country colloquialism after another; usually ones that make him sound tough or important (“If I catch you kids drinkin’ out here, I’ll have your tits in a wringer like Ol’ Lady Jenkins’ dirty clothes on laundry day!”).



**Brawn:** Normal (Positive: “*Stout*”; Negative: “*Out of Shape*”)

**Finesse:** Poor (Positive: “*Shooting*”)

**Brains:** Normal (Positive: “*Somethin’ Ain’t Right Around Here*”)

**Spirit:** Normal (Positive: “*Tough Talking*”)

**Items:** Pistol, ammo, handcuffs, nightstick, cool shades, walkie-talkie, squad car

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Finesse: “*Driving*”
- Add the following special ability: Dumb Luck

## Courageous Tomboy

“Who’s up for some arm wrestling?”

This character is a rough and tumble kind of gal. She would rather lift weights than do her nails, she doesn’t care one bit about unicorns or hearts and she would rather die than wear high heels. She acts a lot like one of the guys, despite the fact that most of the guys in the group find her highly desirable. This fact makes many of the females jealous, leading to a fair amount of cattiness toward her (“I don’t get what they see in her. She’s obviously a bull dyke!”). The truth is that she’s prettier than most other women, though she doesn’t do anything with her self to enhance her looks; it’s her natural beauty that people find attractive. She either doesn’t notice the aforementioned cattiness or simply chooses to ignore it.

Appearance aside, this character is affable and outgoing, typically goofing around and telling dirty jokes.

**Brawn:** Normal (Positive: “*Quite the Fighter*”)

**Finesse:** Normal (Positive: “*Athletic*”)

**Brains:** Normal

**Spirit:** Normal (Positive: “*Brave*”; Negative: “*Lacking in Etiquette*”)

**Items:** Shades, pocket change, baseball cap (usually worn backward)

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Brawn: “*Deceptively Strong*”
- Add the following positive quality to Finesse: “*Natural Beauty*”

## Crabby Farmer

“Get off mah land!”

Life has been tough out on this character’s farm. He’s experienced hardship, fought adversity and narrowly escaped disaster more times than he cares to count... and it has severely taken its toll on his personality. That’s right – he’s a crotchety, cantankerous old cuss who has very little (if any) joy in his life. Maybe somewhere deep beneath the layers of grouchiness, there’s

a good-hearted human being, but if that's the case, it would take a whole lot of digging to find that person. As it stands, he's just old and bitter.

**Brawn:** Normal (Positive: "Vigorous Old Coot")

**Finesse:** Poor (Positive: "Aiming")

**Brains:** Normal (Positive: "Knowledge of Farming")

**Spirit:** Normal (Positive: "Strong-Willed"; Negative: "Quarrelsome")

**Items:** Shotgun, extra shotgun shells, pitchfork

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Brains: "Wilderness Survival"
- Add the following special ability: Resourceful

## Crazy Old Loon

"*You're doomed. You're all doomed!*"

Everybody writes this character off because of his reputation for being nuttier than a pecan pie. This reputation is well deserved, due to the fact that he's always pestering people about the world coming to an end or swearing that he saw a UFO last night over by Potter's Creek. He even knows that people are going to die soon, so he tries to warn them... but they never listen. If only they would listen to him, they would still be alive.

**Brawn:** Normal

**Finesse:** Poor

**Brains:** Normal (Positive: "Local Folklore", "Knows the Lay of the Land"; Negative: "Loony as Hell")

**Spirit:** Good (Positive: "Determined to Save People's Lives")

**Items:** Bicycle



**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Normal
- Add the following positive quality to Brains: "Notice Strange Going-On"
- Add the following special ability: Overcome

## Creepy Caretaker

*"I wouldn't go out there after dark if I were you."*

This character goes about his business, mopping, changing light bulbs, fixing leaks or whatever else needs done. But there's just something unnerving about him. He gives people unsettling glances as they pass by, stares at them from a distance and has the habit of being places where one wouldn't expect him to be. In short, he's slightly menacing, which leads folks to believe that he's up to something sinister at any given time.

**Brawn:** Normal (Positive: "Stamina")

**Finesse:** Normal (Negative: "Moves Rather Slowly")

**Brains:** Normal (Positive: "Knowledge of Work Area")

**Spirit:** Normal (Positive: "Intimidating")

**Items:** Broom, mop, dustpan, cart, spray cleaner, rags, trash bags

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Brains: "*No Detail Escapes Him*"
- Add the following special ability: Steel Yourself

## Crusty Hermit

*"Civilization doesn't have anything I want in it."*

For whatever reason, this character has shut himself out of society, holing up in his own little world. He manages to eke out a relatively comfortable existence by making due with the limited resources he has at hand. It goes without saying that he isn't fond of new people (or *any* people, for that matter); he would rather just be left alone. To say he's out of touch with the 21<sup>st</sup> century would be the understatement of, well, the 21<sup>st</sup> century. He doesn't trust "new-fangled" technology, instead relying on more primitive equipment to get help him get by.

**Brawn:** Normal

**Finesse:** Poor (Positive: "Good Aim")

**Brains:** Good (Positive: "Cunning", "Survival"; Negative: "Out of Touch with the Modern World")

**Spirit:** Normal

**Items:** Antique rifle, bullets, bear traps, survival kit, hunting knife

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Finesse to Normal
- Add the following positive quality to Spirit: "*Headstrong*"
- Add the following special ability: Resourceful

## Curious Archaeologist

*"Don't you understand the historical significance of these ruins?"*

The past is the link to our future. Or at least that's how this character views things. He makes his living by studying human cultures by recovering, documenting, analyzing, and interpreting material remains and environmental data, including architecture, artifacts and landscapes. This is, of course, a scientific definition of digging through old ruins or other sites in hopes of finding cool stuff from ages ago. The character is bookish and cerebral, often talking down to those who are not.

**Brawn:** Poor (Negative: "Weakling")

**Finesse:** Normal

**Brains:** Good (Positive: "Archaeology", "History", "Noticing Details")

**Spirit:** Normal

**Items:** Shovel, pick, trowel, soil sifter, analytical gear, measuring/weighing tools

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Normal
- Add the following positive quality to Finesse: "Fit in Tight Spaces"
- Add the following special ability: Resourceful

## Cynical Detective

*"Yeah, yeah, I've heard it all before, buddy."*

Whether a police detective or a private detective, this character has a methodical mind, enabling her to piece together evidence in order to solve crimes. She's been around the block, so to speak, and automatically distrusts people until such a time that they prove themselves to her in some way. She simply holds a low opinion of the human race and it takes quite a lot to dislodge that opinion. This isn't to say that she's a bad person. It's just that she has seen just about every vile act mankind can belch out during her career, making her jaded as hell.

**Brawn:** Normal

**Finesse:** Normal (Positive: "Marksmanship")



**Brains:** Normal (Positive: “*Astute*”)

**Spirit:** Normal (Positive: “*Hardened Mind*”; Negative: “*Overly Blunt*”)

**Items:** Pistol, cigarettes, lighter

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Good
- Add the following positive quality to Brawn: “*Hand to Hand Combat*”
- Add the following special ability: Resourceful

## Devoted Film Nut

“*Going outside when you hear a noise is stupid. Haven’t you ever seen a horror movie?*”

This character is obsessed with movies and often tries to apply his knowledge of them to real life situations. Similarly, he can somehow liken any circumstance or event to one that happened in a particular movie he’s seen a million times. As you can probably guess, he has no life... or at least not one that doesn’t involve motion pictures in some capacity. Everything he knows, he learned from the cinema, which is kind of sad when you think about it.

**Brawn:** Normal (Negative: “*Couch Potato*”)

**Finesse:** Normal (Positive: “*Flee*”)

**Brains:** Normal (Positive: “*Movie Trivia*”, “*Movie Logic*”)

**Spirit:** Normal

**Items:** Portable DVD Player, lots of DVDs

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Good
- Add the following positive quality to Spirit: “*Playing Dead*”
- Add the following special ability: Adrenaline Boost

## Ditz Chick

“*I don’t get it.*”

This character gets by on her voluptuous good looks and loveable personality. One thing’s for sure: she doesn’t get by on her intelligence. She’s bubbly, cute and impossible to dislike. Just don’t expect to have a conversation about philosophy with her (she thinks Plato is a sculpting compound for children). People like to have her around because she knows how to party and because, well, she’s easy on the eyes.

**Brawn:** Normal (Positive: “*Shrug Off Effects of Alcohol*”)

**Finesse:** Good (Positive: “*Nimble*”)

**Brains:** Poor (Negative: “*Lack of Booksmarts*”)

**Spirit:** Normal (Positive: “*Naïve Charm*”)

**Items:** Bubblegum, make-up, hair products, curling iron, booze

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Normal
- Add the following positive quality to Spirit: "Sexy"
- Add the following special ability: Scream Queen

## Down-To-Earth Country Girl

"Y'all ain't been outside the city much, have ya?"

If you merged the DNA of Daisy Duke and Ellie May Clampett, this character would be the result. She's sweet, but has a strong side. She retains all the charm and gentility of an old-fashioned gal, and minds her manners. But she can also be strong-willed when necessary, protecting the family farm or property, milking the cows, driving a tractor or hunting for food. She may not look all that tough, but her looks are deceiving; just piss her off and see how quickly she fights you!

**Brawn:** Normal (Positive: "Scrappy")

**Finesse:** Normal

**Brains:** Normal (Positive: "Farm Work")

**Spirit:** Normal (Positive: "Down-Home Charm"; Negative: "Unsophisticated")

**Items:** Small pet [your choice]

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Finesse to Good
- Add the following positive quality to Finesse: "Able-Bodied"
- Add the following positive quality to Brains: "Knowledge of the Boondocks"

## Drunken Lout

"I'll \*hic\* kick yer ass!"

You've heard of drunken wisdom, right? Well, this character has plenty of it to share... or so he thinks. Always intoxicated, he's loud, belligerent, opinionated, and always looks to instigate a fight. There's no talking sense into him either. Good advice goes in one of his ears and out the other, making it impossible to reason with him. In short, he's an ill-tempered, antagonistic jerk when he's under the influence. Unfortunately, that's almost all the time.

**Brawn:** Good (Positive: "Rasslin'", "Strong")

**Finesse:** Poor (Negative: "Perpetually Drunk")

**Brains:** Poor

**Spirit:** Normal (Positive: "Tough Talk")

**Items:** Bottles of beer, ice chest, bottle opener

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Spirit: “*Hard To Scare*”
- Add the following special ability: Stupid Action

## Dumb Jock

“*Wedgeford High Football! WOO!!*”

Squeaking by his classes with low-Ds, the dumb jock lives to do one thing and one thing only: play sports. And, hey, who can argue with his approach? He’s big, strong and good at what he does; he’s just not going to do so well on Jeopardy. It’s a fair trade, at least as far as he’s concerned.

**Brawn:** Good (Positive: “*Muscles Galore*”)

**Finesse:** Good (Positive: “*Athletic*”)

**Brains:** Poor (Negative: “*Unperceptive*”)

**Spirit:** Poor (Positive: “*Hard To Intimidate*”)

**Items:** Booze, football (or baseball, basketball, etc.)

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Normal
- Add the following positive quality to Brawn: “*Endurance*”
- Add the following special ability: Adrenaline Boost

## Dutiful Mother

“*I will not rest until my daughter is found!*”

Being a parent is the most important aspect of this character’s life. Nearly everything she does revolves around her offspring in one way or another, which makes her capable of going to any lengths to ensure their safety. Like an animal protecting its young, the dutiful mother can be deceptively dangerous.

**Brawn:** Poor (Positive: “*Defend Offspring*”)

**Finesse:** Normal

**Brains:** Normal (Positive: “*Crafty*”)

**Spirit:** Good (Positive: “*Never Gives Up*”; Negative: “*Easily Duped By Youths*”)

**Items:** Station wagon, purse, pepper spray

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Finesse to Good
- Add the following positive quality to Finesse: “*Quick Reflexes*”
- Increase Brawn to Normal

## Easy-Going Singer

*"Hey, man, it's all good. Just relax while I sing a tune."*

This character has a deep affinity for music. It flows through her veins and inhabits her very soul. She carries her acoustic guitar wherever she goes, belting out songs of passion, inner-thought and personal experiences as the inspiration takes her. She could probably make a career of it, but that's not what she's about. To her, the music comes first and she refuses to compromise it by succumbing to the needs of financial gain. So instead, she sings and plays guitar as her creative outlet and for the enjoyment of those around her.

**Brawn:** Poor (Negative: "*Not Much of a Fighter*")

**Finesse:** Normal

**Brains:** Normal (Positive: "*Creative*")

**Spirit:** Good (Positive: "*Singing*", "*Calming Demeanor*")

**Items:** Guitar, sticker-adorned guitar case, notebook with her song lyrics in it

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Normal
- Add the following positive quality to Finesse: "*Climbing*"
- Add the following special ability: Scream Queen

## Elitist Preppie

*"What do you know? You're just poor white trash... with an emphasis on 'trash'."*

"Pompous ass." That's a word that this character has grown accustomed to being called. But that's okay. After all, most of the people who call him that are just jealous, underprivileged idiots. He grew up in an affluent family who believed strictly in the concept of social classes. This naturally rubbed off on him and he still carries it with him to this day, making him unpopular with those who aren't his 'equals'.

**Brawn:** Normal

**Finesse:** Normal

**Brains:** Normal (Positive: "*Intelligent*")

**Spirit:** Normal (Positive: "*Clean-Cut Good Looks*", "*Schemer*"; Negative: "*Total Jerk*")

**Items:** Grooming kit, sports car, hair comb

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Good
- Add the following positive quality to Finesse: "*Able-Bodied*"
- Add the following special ability: Stupid Action

## Enigmatic Stranger

*"I just mind my own business."*

Nobody knows where this character comes from, nor do they know his motivations. He's a man of few words, preferring to keep to himself. This gives him a mysterious air about him, though it's not really intentional. He has his own goals, but he's not likely to share them with anyone unless they prove themselves to be trustworthy. It's true that he's a loner by nature, but he's not opposed to working with others should the need arise.

**Brawn:** Normal (Positive: "*Cunning Fighter*")

**Finesse:** Normal (Positive: "*Spry*")

**Brains:** Normal

**Spirit:** Normal (Positive: "*Gutsy*"; Negative: "*Overly Quiet*")

**Items:** Cool shades, trench coat, hunting knife

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Brains: "*Quick Thinker*"
- Add the following special ability: Resourceful

## Enthusiastic Youth

*"Can I come along? Please? Can I?"*

Youth has a way of manifesting itself as unbridled eagerness. Such is definitely the case with this pre-teen. She idolizes one or more of the characters and is constantly seeking to tag along with them everywhere they go, often making a pest of herself in the process. And if they deny her, she'll sneak around and come along anyway. Simply put, she doesn't take "no" for an answer.

**Brawn:** Poor

**Finesse:** Good (Positive: "*Youthful Agility*", "*Fits in Small Spaces*")

**Brains:** Normal (Negative: "*Acts Without Thinking*")

**Spirit:** Normal (Positive: "*Persistent*")



**Items:** Cell phone

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Brains: “*Noticing Scary Stuff*”
- Add the following special ability: Wholesome

## Flirtatious Stripper

“C’mon, cutie, there’s no need to be so uptight.”

Endlessly attractive, this character never has a problem getting the attention of those who find women attractive. In fact, she has turned this ability into a career as an exotic dancer. She’s lusty, alluring and when she gives someone a come-hither look, only the most resilient souls can resist. But that’s the side of her that she presents to the world. Behind the pretenses, however, she’s a bit on the insecure side, using her sexuality as a shield for her self-doubt.

**Brawn:** Poor (Positive: “*Took Self Defense Classes*”)

**Finesse:** Good (Positive: “*Nimble Body*”)

**Brains:** Normal

**Spirit:** Normal (Positive: “*Drop-Dead Gorgeous*”; Negative: “*Gets Flustered When Scared*”)

**Items:** Purse, make-up, cell phone, condoms, extra pair of stockings

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Normal
- Add the following positive quality to Brains: “*Getting Out of Tough Spots*”
- Add the following special ability: Scream Queen

## Funky Soul Man

“I don’t take no jive from nobody... especially some turkey wearin’ a stupid mask.”

Some would say that this character stepped right out of the Blaxploitation films of the 1970s, and they would only marginally be wrong. He’s one tough mutha and he has no problem taking the fight directly to whomever is causing him to lose his cool. But don’t get the wrong idea. He’s not some ill-tempered malcontent who’s always looking for trouble. The truth is that, while he isn’t afraid of confrontation, he’s actually more into being the quintessential smooth-talking ladies man. His deep Barry White-like voice, confident attitude and his good looks are enough to bear that out.

**Brawn:** Normal (Positive: “*Bad Mo-fo*”)

**Finesse:** Normal

**Brains:** Normal (Positive: “*Streetsmart*”)

**Spirit:** Normal (Positive: “*Soulful Romeo*”; Negative: “*Easily Distracted by the Ladies*”)

**Items:** Hair pick, shades

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Brawn: “*Strong Arms*”
- Increase Spirit to Good

## Fun-Loving Musician

“*Life’s a party, dude. Live it up!*”

Playing music and having a good time are the two things that drive this character. He likes to live life to the extreme, which also means that he indulges in nearly every excess imaginable: sex, alcohol, drugs... you name it. If it’s illicit or immoral, he’s done it. And he’s always on the lookout for more things to engage in. Life’s too short to worry about the consequences. Even though having fun is high on his list of priorities, one thing (and *only* one thing) tops it: playing his instrument in his band. For all his debauchery, he takes his musicianship very seriously and refrains from drugs and alcohol before going on stage.

**Brawn:** Normal (Positive: “*Resist Effects of Alcohol*”)

**Finesse:** Normal (Positive: “*Play [insert instrument]*”)

**Brains:** Normal

**Spirit:** Normal (Positive: “*Charismatic*”; Negative: “*Bad Decision-Making Skills*”)

**Items:** Musical instrument (your choice), case for instrument, musical paraphernalia (guitar picks, drum sticks, or whatever else pertains to the chosen instrument), booze, drugs

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Finesse to Good
- Add the following positive quality to Brawn: “*Can Handle Himself in a Fight*”
- Add the following special ability: Stupid Action

## Gloomy Metal Head

“*Death is the last great mystery. Embrace it.*”

Disturbingly quiet, this character always seems to be watching your every move. With his long hair covering much of his face, it’s almost impossible to read his facial expressions in order to get a clue about what he’s thinking. His visage is enough to scare most people off, what with his death metal t-shirts, pentagram necklace and evil-looking tattoos. His appearance, however, is rather deceiving. While it’s true that the character is obsessed with all things morbid and macabre, he’s far from evil. If befriended, he’s extremely loyal and isn’t afraid to take a stand when necessary.

**Brawn:** Normal

**Finesse:** Normal (Positive: “*Quiet*”; Negative: “*Slow and Deliberate*”)

**Brains:** Normal (Positive: “*Watchful*”)

**Spirit:** Normal (Positive: “*Unafraid of Death*”)

**Items:** MP3 player (loaded with death & black metal songs), pentagram necklace

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Brains: “*Knowledge of Serial Killers*”
- Increase Brains to Good

## Gnarly Surfer

“All I need are some tasty waves, a cool buzz and I’m fine.”

Some may call this character a beach bum, but that’s okay. He doesn’t let it get to him too much. He’s been called worse. In truth, that name is a relatively accurate summation of who he is. Whenever possible, he dwells on the beach, toking on doobies and riding out the best waves that roar through the area. Having a job would just inhibit this lifestyle, which explains why he has never bothered with obtaining one. If he could score work as a shaper or lifeguard, he might take a shot at it, but other than that, he’s perfectly content with being jobless.

**Brawn:** Normal

**Finesse:** Good (Positive: “*Surfing*”, “*Great Balance*”)

**Brains:** Normal (Negative: “*Brain-Fried*”)

**Spirit:** Poor (Positive: “*Too Stoned To Be Scared*”)

**Items:** Surfboard, sunscreen, sunglasses, bag of pot, beach towel, bong

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Normal
- Add the following positive quality to Brawn: “*Good Cardiovascular Conditioning*”
- Add the following special ability: Stupid Action



## Greasy Diner Cook

*"Who do I look like? Chef Boyardee?"*

This character makes food. Not necessarily *good* food, but what do you expect from the grub at a greasy-spoon diner? How he got the job, though, is anybody's guess. He's not known for his hygiene, nor does he exude charm. He's kind of grumpy and more than a little smelly, but for some reason, he's managed to keep his job for quite some time.

**Brawn:** Good (Positive: "*Blubbery Resilience*")

**Finesse:** Normal (Positive: "*Short-Order Cook*")

**Brains:** Normal

**Spirit:** Poor (Positive: "*Stubborn as a Mule*"; Negative: "*Gross and Gruff*")

**Items:** Spatula, iron skillet, cook's hat

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Normal
- Add the following positive quality to Brains: "*Surprisingly Observant*"
- Add the following special ability: Dumb Luck

## Grizzled Veteran

*"Look, kid, there's nothin' out in those woods that's as scary as what I saw back in 'Nam."*

The war hardened this seasoned soldier to the point of making him fearless. He experienced horrors beyond the comprehension of most civilians, yet he takes it all in stride... for the most part. He suffers from occasional flashbacks, causing him to blur the past and present together. Luckily, this doesn't happen often, but it proves to be debilitating when it does. Aside from this psychological glitch, the character is a good person to have on your side when things get hairy. He's a cunning combatant who knows his way around any wilderness setting imaginable and he fears nothing.

**Brawn:** Normal (Positive: "*Hand to Hand Fighter*")

**Finesse:** Normal (Positive: "*Good Shot*")

**Brains:** Normal

**Spirit:** Normal (Positive: "*Fearless*"; Negative: "*Suffers Flashbacks*")



**Items:** Rifle, ammunition, bandana, boot knife, compass

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Normal
- Add the following positive quality to Brains: “*Use Environment to His Advantage*”
- Add the following special ability: Steel Yourself

## Grubby Grease Monkey

“*Let me take a look under the hood and see what the problem is.*”

There’s not an automotive problem in existence that this character can’t fix, given the right tools and parts. It’s the challenge of repairing vehicles that gives him a reason to live. He thrives on it and has little interest in anything that doesn’t involve carburetors, starters, pistons and dual overhead cams. People prove too be too unpredictable and unreliable to figure out, but cars, on the other hand, are consistent and orthodox. So, although he doesn’t necessarily dislike people as a whole, he’s rather unsure of them. He relates to automobiles a hell of a lot better.

**Brawn:** Normal (Positive: “*Brawler*”)

**Finesse:** Normal (Positive: “*Steady Hands*”)

**Brains:** Normal (Positive: “*Auto Mechanics*”)

**Spirit:** Normal (Negative: “*Has a Hard Time Dealing with People*”)

**Items:** Tools, tool belt, tool chest, pick-up truck

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Good
- Add the following positive quality to Finesse: “*Driving*”
- Add the following special ability: Resourceful

## Gruff Truck Driver

“*Breaker 1-9! Got your ears on? This is a Mayday! I repeat: this is a Mayday!*”

This character lives on the road in his eighteen-wheeler, perpetually dropping off and picking up loads. It has become a way of life that he is accustomed to. In fact, staying in one place for too long sounds mostly like a prison sentence to him. Unfortunately, he gets most of his energy from a constant barrage of coffee and the general lack of sleep makes him grumpy or, at the very least, irritable.

**Brawn:** Normal (Positive: “*Stout*”)

**Finesse:** Normal (Positive: “*Driving*”)

**Brains:** Normal

**Spirit:** Normal (Positive: “*Strong Willed*”; Negative: “*Grouchy*”)

**Items:** Eighteen-wheeler, “CAT Diesel Power” cap, thermos with coffee

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Finesse: “*Great Sense of Direction*”
- Add the following special ability: Overcome

## Half-Crazy Survivalist

*“When the bombs drop, I’ll be good and ready for it – me and my stuffed Chihuahua, Chico.”*

This character is convinced that the end of the world is just around the corner, and he’s more than prepared for it. He has a bomb shelter, ten years worth of canned foods and a ton of survival gear. Did we mention his gun collection? He may not be completely crazy, but he’s not completely sane either. It’s safe to say that he’s somewhere in between... and he’s probably a little closer to crazy.

**Brawn:** Normal (Positive: “*Rugged*”)

**Finesse:** Normal (Positive: “*Marksman*”)

**Brains:** Normal (Positive: “*Wilderness Survival*”; Negative: “*Not Playing with a Full Deck*”)

**Spirit:** Normal

**Items:** Rifles, ammunition galore, survival knife, camping gear, first aid kit

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Brains: “*Eyes Like an Eagle*”
- Add the following special ability: Resourceful

## Handicapped Nice Guy

*“I’ll just slow you down. Go on without me. Run!”*

He may not have the use of his legs, but it has never held him back from living life to the fullest. He has an upbeat attitude about his condition and doesn’t let it get him down. Some folks have called him an inspiration, but he doesn’t see it that way. To him, he’s just a normal guy who tries to make the most of the tough hand he has been dealt. His optimistic personality has won him many friends over the years. He would gladly give his life to protect any of them.

**Brawn:** Normal (Positive: “*Powerful Arms*”)

**Finesse:** Poor (Positive: “*Good Hand-Eye Coordination*”; Negative: “*Can’t Walk*”)

**Brains:** Normal

**Spirit:** Good (Positive: “*Magnetic Personality*”)

**Items:** Wheelchair

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Brains: “*Fine Eye for Detail*”
- Add the following special ability: Adrenaline Boost

## Handsome Loverboy

“*Let’s not beat around the bush. I want you, and you want me. It’s destiny.*”

This character is one of the beautiful people. That is, he has striking good looks and he knows how to maximize them by dressing well and laying on the charm. This makes him the proverbial “chick magnet”, which suits him just fine. He’s not a particularly deep individual, but he’s not exactly stupid either; he merely thinks primarily in terms of aesthetics, holding beauty in remarkably high regard. He’s not hard to get along with, though, and he’s generally cool to just about everyone.

**Brawn:** Normal (Positive: “*Chiseled Body*”; Negative: “*Is a Lover, Not a Fighter*”)

**Finesse:** Normal (Positive: “*Agile*”)

**Brains:** Normal

**Spirit:** Normal (Positive: “*Striking Appearance*”)

**Items:** Grooming kit, nice clothes, mirror, hair products

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Spirit: “*Cheesy Pick-Up Lines*”
- Add the following special ability: Speedy Recovery

## Hard-Ass Coach

“*Come on, ladies, drop and give me twenty push-ups!*”

Somebody has to keep those damn kids in line and this character is more than happy to step up to the plate in that regard. He’s a firm believer in strict discipline, which doesn’t endear himself to his students. Still, they begrudgingly respect him... or at least fear him enough not to backtalk much. Even though he’s a whistle blowing loudmouth, he actually cares about “his kids” and genuinely wants to see them succeed in life.

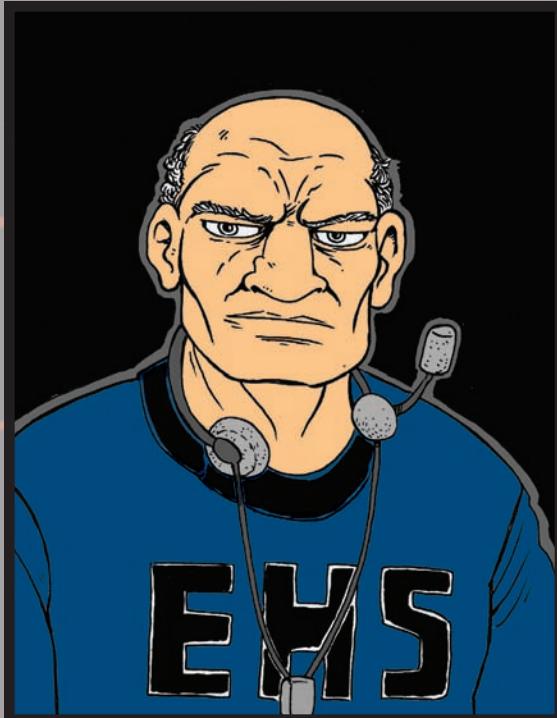
**Brawn:** Normal (Positive: “*Weight Lifter*”)

**Finesse:** Normal (Positive: “*Athletics*”)

**Brains:** Normal

**Spirit:** Normal (Positive: “*Will of Iron*”;

Negative: “*Abrupt Personality*”)



**Items:** Whistle

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Finesse to Good
- Add the following positive quality to Brains: “*Nothing Gets Past Him*”
- Increase Brawn to Good

## Hardened Criminal

“*If life in the ‘big house’ has taught me anything, it’s that you can’t trust anybody.*”

Life behind bars isn’t exactly a picnic. The things one faces are almost unfathomable to those who have never been there. It’s dangerous, lonely, depressing and utterly confining. Prisoners lose touch with the outside world, making it difficult to readjust once they step through those iron gates to enter society once again. Some of them go straight, while others continue their criminal ways. This character is making an effort to turn over a new leaf after his last stint up the river, but it’s not always easy. Temptation is everywhere and scoring an easy buck is a hard thing to turn down. Time will tell if he’ll fly right or end up back in the hoosegow.

**Brawn:** Normal (Positive: “*Strong*”)

**Finesse:** Normal

**Brains:** Normal (Positive: “*Criminal Mind*”)

**Spirit:** Normal (Positive: “*Impossible to Intimidate*”; Negative: “*Perpetual Screw-Up*”)

**Items:** Shank, the clothes on his back

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Brains: “*Eyes in the Back of his Head*”
- Add the following special ability: Back for More

## Hard-Working Laborer

“*There’s nothing like earning a good day’s pay with a good day’s work.*”

Hard blue-collar work builds character and makes one a better person. That’s how this character looks at things. He feels that good things come around to those who keep their noses to the grindstone. He’s honest, forthright and as common as common can be. He couldn’t tell a salad fork from a meat fork, nor does he know which wine goes best with which dish, but he can sure tell you which diner builds the best burger in town. With him, there are no false pretenses. What you see is what you get and he wouldn’t have it any other way.

**Brawn:** Normal (Positive: “*Worker’s Strength*”)

**Finesse:** Normal

**Brains:** Normal (Positive: “*Common Sense*”; Negative: “*Knows Nothing About High-Class Things*”)

**Spirit:** Normal (Positive: “*Personable*”)

**Items:** Lunchbox, thermos, workman's paraphernalia

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Spirit: “*Never Gives Up*”
- Add the following special ability: Let’s End This

## Hateful Jerk

“*Hey, moron, get out of my way!*”

This character doesn’t *try* to be an ass; he just *is* one. He thinks the world revolves around him and doesn’t suffer people who disagree. In his mind, he’s always right and everyone else is wrong. Very little – if anything – will change his mind on the matter. He’s boorish, selfish and mean-spirited. Why anyone hangs around with him is a mystery into itself.

**Brawn:** Normal (Positive: “*Decent Fighter*”)

**Finesse:** Normal

**Brains:** Normal (Positive: “*Astute*”)

**Spirit:** Normal (Positive: “*Stubborn*”; Negative: “*Abrasive Disposition*”)

**Items:** Cell phone

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Finesse to Good
- Add the following positive quality to Spirit: “*Hide*”
- Add the following special ability: Stupid Action

## High-Strung Film Director

“*Lights, camera, ac... oh come on! We’re burning daylight here! Positions!*”

Film direction is an art form that requires careful consideration of camera angles, pacing, positioning and overall quality. A director is diligent, calm and attentive to details. And then there’s *this* guy. The art of filmmaking is completely lost on him. He’s unceasingly stressed out, barking orders at anyone and everyone around. Furthermore, his approach to film directing is completely utilitarian at best. Perhaps if he would calm down a bit and learn to make the most of his time, he would be able to improve his craft and become an efficient director.

**Brawn:** Normal

**Finesse:** Normal (Positive: “*Fleeting*”)

**Brains:** Good (Positive: “*Perceptive*”)

**Spirit:** Poor (Positive: “*Commanding Voice*”; Negative: “*Stressed Out*”)

**Items:** Cell phone

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Normal
- Add the following positive quality to Muscle: “*Scrappy When Frightened*”
- Add the following special ability: Stupid Action

## Hopeless Romantic

*“She’s my soul mate.”*

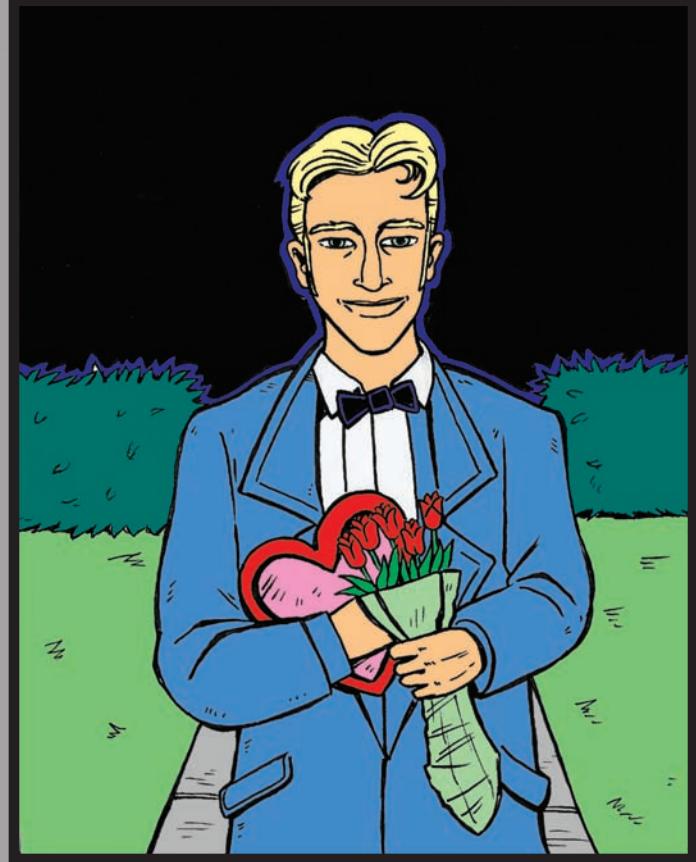
This character’s girlfriend has him wrapped around her finger, not necessarily because she has made an effort to do so, but because he is so infatuated with her that he would do anything for her without a second thought. He’s the exact opposite of the typical macho guy who wants nothing more than to get laid. He’s into the sappy (sometimes corny) fantasy of the classic fairy tale-like relationship with the girl he deems his soul mate.

**Brawn:** Poor (Negative: “*Poor Fighter*”)

**Finesse:** Normal

**Brains:** Normal (Positive:  
“*Understands the Opposite Sex*”)

**Spirit:** Good (Positive: “*Romantic Nice Guy*”, “*Brave When Protecting His Soul Mate*”)



**Items:** Box of chocolates, bouquet of flowers, hygiene supplies, breath-spray

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Normal
- Add the following positive quality to Finesse: “*Coordinated*”
- Add the following special ability: Adrenaline Boost

## Indifferent City Official

*“That’s not my concern. I have other things to worry about. This is an election year, for Christ’s sake.”*

Politics is all consuming. Once you step into that arena, your priorities tend to shift... and not necessarily for the better. Family, friends and the good of others often take a backseat to impressing people and influencing potential voters. And once you’re in office, it gets even worse. You’re constantly under a magnifying glass and re-election becomes a grave concern.

This pretty much describes this character's life. She has lost touch with what's important, thinking exclusively of her political career.

**Brawn:** Poor (Negative: "*Poor Fighter*")

**Finesse:** Normal

**Brains:** Normal (Positive: "*Wily*", "*Well Educated*")

**Spirit:** Good (Positive: "*Winning Friends and Influencing People*")

**Items:** Cell phone, campaign paraphernalia (buttons, flyers, signs, etc.)

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Good
- Add the following positive quality to Finesse: "*Hiding*"
- Add the following special ability: Dumb Luck

## Innocent Babysitter

*"Alright, kiddo, it's time for bed."*

She likes kids and the money's not half bad, so babysitting is a rather ideal job for this character. Some babysitters take advantage of their employers by throwing parties, neglecting the children, having sex or doing drugs. That's not how she does business. She's responsible and takes her job seriously. Sure, she talks to her boyfriend on the phone and raids the fridge a bit while on duty, but she always puts the needs of the children before her own and will do whatever it takes to keep them safe, even in the face of terror.

**Brawn:** Normal (Positive: "*Protecting Children*")

**Finesse:** Normal (Positive: "*Hiding*")

**Brains:** Normal

**Spirit:** Normal (Positive: "*Responsible Nature*"; Negative: "*Naïve*")

**Items:** Cell phone, purse, house keys

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Finesse to Good
- Add the following positive quality to Finesse: "*Crafty Thinker*"
- Add the following special ability: Wholesome

## Intrepid Security Guard

*"This place is locked up tight. Nobody can get in here. Hey, what was that noise?"*

Call him a rent-a-cop all you like, but this character takes his job seriously, and he's damn good at it. He's not just a schmuck with a gun and a flashlight; he's a moderately trained guard with more courage than common sense. More importantly, he will gladly put his life on the line to help those in need of assistance. That's why he hopes to join the police academy someday. As a police officer, he would have a better chance of actually making a difference. That's his biggest aspiration.

**Brawn:** Normal (Positive: “*Close Combat*”)  
**Finesse:** Normal (Positive: “*Shooting*”)  
**Brains:** Normal (Negative: “*Lack of Judgment*”)  
**Spirit:** Normal (Positive: “*Undaunted*”)

**Items:** Pistol, ammunition, nightstick, cheap security badge

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Finesse: “*Stealth*”
- Add the following special ability: Stupid Action

## Intrusive Shrink

“*This is a part of your treatment. Don’t you want to be cured of your... problems?*”

Some psychiatrists want to help people. Others psychiatrists exploit their patients in order to conduct unethical experiments. Guess which category this chump falls into. He has no interest in benefiting anyone but himself, nor does he care about doctor-patient confidentiality. He has some strange notions about psychology that extends far past the point where other doctors turn back. He views himself as a daring and brilliant doctor destined to revolutionize the field, though he’s actually just an ass with a superiority complex.

**Brawn:** Poor (Positive: “*Fight Back When Cornered*”)  
**Finesse:** Normal (Positive: “*Beating Feet*”)  
**Brains:** Good (Positive: “*Psychiatrist*”)  
**Spirit:** Normal (Negative: “*Unlikable*”)

**Items:** Notepad, ink pen, tape recorder, blank cassette tapes, laptop computer

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Normal
- Add the following positive quality to Finesse: “*Hiding*”
- Add the following special ability: Dumb Luck

## Jealous Girlfriend

“*You lookin’ at my man, bitch?*”

Possessive and clingy, this character latches onto her boyfriend and won’t let go, even if he starts to resent her for it. Clearly, she has some issues. To hell with that: she has a *subscription*. She’s snippy, arrogant and generally just an unpleasant bitch to be around, which endears her to no one, except maybe her boyfriend... and even that’s debatable.

**Brawn:** Poor (Positive: “*Catfighting*”)  
**Finesse:** Good (Positive: “*Flexible*”)  
**Brains:** Normal  
**Spirit:** Normal (Negative: “*Jealousy*”)

**Items:** Things her boyfriend gave her (a ring, necklace, photos of him, etc.), cell phone

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Normal
- Add the following positive quality to Finesse: “*Running*”
- Add the following special ability: Scream Queen

## Kindly Oldster

“*You kids need to be careful traipsing around out in the woods.*”

He’s a loveable fellow who is well regarded by just about everyone who meets him. He’s a bit over talkative and rambles on a bit, but he’s lived a long life and has a lot of stories to share. This makes it hard to break away from a conversation with him unless you don’t mind being abrasive. He means well, though, which counts for a lot. While his best days may be well behind him, the old coot still has a sputter of “go” left in him.

**Brawn:** Normal (Positive: “*Still Packs a Wallop*”; Negative: “*A Bit Infirm*”)

**Finesse:** Poor

**Brains:** Normal (Positive: “*Font of Knowledge*”, “*Gut Feelings*”)

**Spirit:** Normal (Negative: “*Friendly*”)

**Items:** Walking cane, old keepsakes

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Good
- Add the following positive quality to Spirit: “*Hard to Spook*”
- Add the following special ability: Steel Yourself

## Laid-Back Cameraman

“*I think I can get a good angle from up there.*”

Filming movies is more than a job for this character; it’s a way of life. He sees the world through the lens of a video camera (or any other similar device).

He instinctively knows how to get the best shots to achieve whatever effect he’s going for, which is why he’s never without paying work. His personality is also a major factor in why filmmakers enjoy working with him. He’s mellow, methodical and never gets stressed out while working.

**Brawn:** Normal (Negative: “*Too Mellow to Fight Well*”)

**Finesse:** Normal (Positive: “*Squeeze Into Tight Spaces*”)

**Brains:** Normal (Positive: “*Fine Eye For Detail*”)

**Spirit:** Normal (Positive: “*Cool-Headed*”)



**Items:** Camera set-up, film

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Good
- Add the following positive quality to Spirit: “*Personable*”
- Add the following special ability: Dumb Luck

## Lethargic Stoner

“Where’s the bud, man??”

Weed was put on this planet for his personal use. If there’s weed around, you can bet the mortgage that he’s trying to smoke it. Because of this, he is... well, he just doesn’t care about things like other people do. He hangs out with his friends, smokes, and has an all around good time.

**Brawn:** Normal

**Finesse:** Normal (Positive: “*Uncanny Agility*”)

**Brains:** Poor (Positive: “*Full of Useless Knowledge*”; Negative: “*Stoned*”)

**Spirit:** Good (Positive: “*Doesn’t Give a Damn*”)

**Items:** Quarter sack, lighter, rolling papers, pipe, cigarettes

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Brawn: “*Tolerant to Pain*”
- Add the following special ability: Dumb Luck

## Manipulative Bitch

“I’ll have him wrapped around my finger before the night’s over.”

The mind game is this character’s area of expertise, and she is a master at it. While she understands that her ravishing beauty is perhaps the greatest weapon in her arsenal, she doesn’t merely rely on the one tool. Her cunning, after all, is her second best weapon, and she brandishes it like a Wild West gunslinger would brandish his shooting irons. She may have a redeeming feature buried deep down in her icy heart, but if so, nobody has seen it yet. In all likelihood, they never will.

**Brawn:** Poor

**Finesse:** Normal (Positive: “*Elegant Coordination*”)

**Brains:** Normal

**Spirit:** Good (Positive: “*Devious Head Games*”, “*Willful*”; Negative: “*Detestable Personality*”)

**Items:** Cell phone, make-up, sexy lingerie

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Good
- Add the following positive quality to Brains: “*Astute*”
- Add the following special ability: Scream Queen

## Mindful Butler

*“I’m all too aware of the cliché... but in this case, the butler did not do it.”*

This character possesses a quiet dignity. His job is to serve his employers and he has no reservations about doing exactly that. It’s not a matter of subservience to him; it’s just a job, albeit a well-paying one. He knows his place and is comfortable with it. Outside of work, he’s much the same: reserved, poised and endlessly polite.

**Brawn:** Poor (Negative: “*Feeble Strength*”)

**Finesse:** Normal (Positive: “*Fine Motor Skills*”)

**Brains:** Good (Positive: “*Knowledgeable*”)

**Spirit:** Normal (Positive: “*Mannered*”)

**Items:** Grooming kit, expensive pocket-watch

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Spirit: “*Rapier-Like Wit*”
- Add the following special ability: Dumb Luck

## Mysterious Drifter

*“I’m just passing through.”*

Never really fitting in anywhere and seldom letting grass grow under his feet, this character moves from place to place on his motorcycle. He doesn’t try to be mysterious; he’s just the quiet type who doesn’t feel the need to tell everyone his life story. People somehow equate that to him being mysterious.

**Brawn:** Normal (Positive: “*Tough Customer*”)

**Finesse:** Normal (Positive: “*Drive Motorcycle*”; Negative: “*Slightly Slow Runner*”)

**Brains:** Normal

**Spirit:** Normal (Positive: “*Courageous*”)

**Items:** Harley Davidson motorcycle, extra clothes, smokes, lighter

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Finesse: “*Good Reaction Speed*”
- Increase Spirit to Good

## Naïve Hitchhiker

*"Which way you heading?"*

This character is traveling via the thumbway express. It's not exactly the safest method of travel, but it sure is the most exciting. As long as one takes proper precautions, the risk is minimized. Unfortunately, she hasn't taken any of the recommended precautions, making her dreadfully prone to all the dangers of the open road. Hell, she's not even packing a weapon. She's just young and pathetically naïve, not believing that people would do such awful things to hitchhikers. That kind of stuff only happens in horror movies, right? Right?

**Brawn:** Normal

**Finesse:** Good (Positive: "*Screaming and Running*")

**Brains:** Poor (Positive: "*Perceptive*")

**Spirit:** Normal (Positive: "*Sweet and Innocent Smile*", Negative: "*Easily Suckered*")

**Items:** Backpack, extra clothes, sleeping bag, hiking boots

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Normal
- Add the following positive quality to Brawn: "*Lucky Attack*"
- Add the following special ability: Stupid Action

## New Age Spiritualist

*"Your aura speaks volumes about you."*

Astrology, crystals, tarot cards, yoga, holistic healing methods and crummy harpsichord/chime music -- these things are at the center of this character's overall belief system. She's perpetually relaxed (until the proverbial shit hits the fan) and likes to sound all-knowing, looking for any opportunity to "open people's eyes" to the path of spiritualism. This makes her come across as pushy, annoying and pompous. In truth, her heart is in the right place.

**Brawn:** Normal

**Finesse:** Normal (Positive: "*Hiding*"; Negative: "*Too Lackadaisical to React Quickly*")

**Brains:** Normal (Positive: "*Knowledge of Spiritualism*")

**Spirit:** Normal (Positive: "*Soulful*")

**Items:** Tacky clothing, Ouija board, crystals, tarot cards, books about spiritualism

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Spirit: "*Convincing Rhetoric*"
- Add the following special ability: Scream Queen

## No-Nonsense Principal

*"Slackers!"*

Some school workers relate well to the students, befriending them while still maintaining a sense of authority. This guy's not one of them. He's the classic hard-nosed principal who is absolutely clueless about what kids actually need. He believes in strict discipline and refuses to mollycoddle his charges in any way, shape or form. In case it's not obvious, he has no sense of humor.

**Brawn:** Normal (Positive: "Strong Left Hook")

**Finesse:** Normal

**Brains:** Normal (Positive: "Notices Everything")

**Spirit:** Normal (Positive: "Barking Orders at Others"; Negative: "Lovely Demeanor... Not!")

**Items:** Wooden paddle, eye glasses

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Good
- Add the following positive quality to Spirit: "Never Relents"
- Add the following special ability: Back For More



## Nosy Journalist

*"This is a great scoop!"*

Life is just a series of stories and news features just waiting to be written... and this character is determined to snuff them out. She's persistent to a fault and is as pushy as they come. She isn't opposed to alienating or outright offending people, which is probably why she's so damn good at her job. She's been cursed at, pushed back and even attacked in the line of duty, but this does nothing to deter her from getting closer to the truth and asking the most probing questions possible.

**Brawn:** Poor

**Finesse:** Normal (Positive: "Sneaking Around")

**Brains:** Normal (Positive: "Nothing Gets Past Her")

**Spirit:** Good (Positive: "Strong Personality"; Negative: "Sometimes Offensive")

**Items:** Digital audio recorder, camera, video camera, film, microphone, pepper spray

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Good
- Add the following positive quality to Brains: “*Analyze the Situation*”
- Add the following special ability: Resourceful

## **Obsessed Scientist**

*“This proves my theory is correct.”*

Having no personal life is just a small price this character pays for his quest – no, *thirst* – for scientific knowledge. He has been unable to maintain any meaningful relationships of any kind over the years due to the fact that all of his time is spent in the laboratory, testing theories and devising chemical concoctions. He has no social skills to speak of, but he’s not hard to get along with. And he’s a good guy to have backing you up when a scientific solution to a problem is required.

**Brawn:** Normal

**Finesse:** Normal (Positive: “*Steady Hands*”)

**Brains:** Good (Positive: “*Scientific Genius*”, “*General Knowledge*”)

**Spirit:** Poor (Negative: “*No Social Skills*”)

**Items:** Vials of chemicals, calculator, books on various subjects

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Spirit: “*Strong Willed*”
- Add the following special ability: Resourceful

## **Old Pervert**

*“Look at the bazoombas on that one. How, haw, haw!”*

In horror movies, only one thing can possibly be creepier than the psycho killer: this guy! He’s a whiskey-filled middle-aged deviant who gets his jollies by spying on half (or fully) naked young ladies... and he doesn’t smell too good either. You may be wondering if the guy has any intellectual or emotional depth, and that’s to be expected. Sadly, the answer is “absolutely not”. He is what he is, and what he *is* is pretty pathetic.

**Brawn:** Good (Positive: “*Consume Tons of Whiskey*”)

**Finesse:** Normal (Positive: “*Lurking Quietly*”)

**Brains:** Normal (Positive: “*Spying*”)

**Spirit:** Poor (Negative: “*Odiferous*”)

**Items:** Flask of whiskey, stubby cigar, binoculars, rolled-up nudie magazine

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Normal

- Add the following positive quality to Brains: “*Area Knowledge*”
- Add the following special ability: Dumb Luck

## Outgoing Party Animal

“*Partyyyyyyyyyyyyyyyyyyyyyyyyyyyy!*”

Partying is a way of life for this character. He wanders from party to party, sucking up the suds like a sponge, all the while acting wild and crazy... all in the name of having a good time. He has an uncanny resistance to the effects of booze and he takes full advantage of it. Nobody actually knows what he’s like when sober because, well, he’s always either drunk or hung over.

**Brawn:** Normal (Positive: “*Won’t Pass Out From Alcohol*”, “*Stout*”)

**Finesse:** Normal (Negative: “*Inebriated Clumsiness*”)

**Brains:** Normal

**Spirit:** Normal (Positive: “*Life of the Party*”)

**Items:** Bottles of beer, beer hat

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Brains: “*Drunken Wisdom*”
- Add the following special ability: Stupid Action

## Overworked Nurse

“*Let’s check your vitals.*”

Long hours at the hospital ensure that this character is unceasingly worn out and she’s almost to the point of sheer exhaustion. She enjoys her job, but she’s growing weary of working so hard and long at a stretch. This understandably leaves her frazzled and stressed out. It’s a testament to her endurance that she hasn’t collapsed yet. Perhaps she’ll soon be given a break and can resume her personal life.

**Brawn:** Normal (Positive: “*Physical Endurance*”)

**Finesse:** Normal

**Brains:** Normal (Positive: “*Nursing*”; Negative: “*Too Tired to Think Fast*”)

**Spirit:** Normal (Positive: “*Mental Endurance*”)

**Items:** Stethoscope, first aid kit, needles

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Finesse: “*Coordinated Hands*”
- Add the following special ability: Overcome

## Perky Cheerleader

*"Gim'me an S! Gim'me an E! Gim'me an X! What's that spell? No, seriously, what does that spell?"*

This character's here to do two things: chew bubblegum and do cheers. And she's all out of... oh, nevermind; she seemingly has an infinite supply of bubble gum. Her bubbly disposition (pun mostly intended) makes her the perfect cheerleader. She's cheerful (damn puns!), charismatic and foxy, a fantastic combination. She's not too brilliant, though, so unscrupulous guys tend to manipulate her a lot.

**Brawn:** Normal

**Finesse:** Good (Positive: "Astonishing Balance", "Acrobatic")

**Brains:** Poor

**Spirit:** Normal (Positive: *Attractive to the Nth Degree*"; Negative: "*Easily Duped*")

**Items:** Condoms, make-up, purse, cell phone (with tons of sparkly flair on it), a million packs of bubble gum

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Finesse: "*Fast Runner*"
- Add the following special ability: Stupid Action

## Plain-Jane Girl

*"Nobody's ever going to want to make out with someone like me."*

It's safe to say that this character's not one of the so-called beautiful people. While she's not what one would call ugly, she doesn't have guys (or girls) lined up around the block, waiting to date her. Her hair is a bit stringy, she has freckles and she has no concept of fashion. Her lack of attractiveness has damaged her self-esteem a great deal over the years, causing her to become shy as a result. Perhaps if she took the time to fix herself up, she would be a raving beauty. Stranger things have happened.

**Brawn:** Normal

**Finesse:** Normal (Positive: "*Remain Still*")

**Brains:** Normal (Positive: "*Outwit*")

**Spirit:** Normal (Positive: "*Humble Personality*"; Negative: "*Low Self-Esteem*")

**Items:** Cell phone, big purse full of mostly useless junk

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Good
- Add the following positive quality to Brawn: "*Fight Back*"
- Add the following special ability: Resourceful

## Plucky Kid

*"I ain't scared of nothin'."*

People are disinclined to take 10 year olds seriously, even masked psycho killers. That works to this character's advantage, as he is able to zip around practically unnoticed while brewing up some kind of plan.

He's quick minded, nervy and practically fearless. He also has unerring accuracy with his trusty slingshot, which has served him well in many tough circumstances.

**Brawn:** Poor (Negative: "*Weak Arms*")

**Finesse:** Normal (Positive: "*Skilled Slingshot Marksman*")

**Brains:** Normal (Positive: "*Plan-Making*")

**Spirit:** Good (Positive: "*Lionhearted*")

**Items:** Slingshot, pocket full of ball bearings, baseball cards



**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Finesse to Good
- Add the following positive quality to Finesse: "*Fit Into Small Places*"
- Add the following special ability: Wholesome

## Police Officer

*"Put that weapon down, nice and easy."*

To this character, his badge means almost everything. While he certainly has a healthy social life, it all takes a backseat to his duty as an officer of the law. He's hardly the by-the-book kind of hard-ass one might expect him to be. He's a good judge of character and is always willing to give people a break if he feels they're being straight with him. If they do him wrong, though, he'll cut them no slack whatsoever.

**Brawn:** Normal (Positive: "*Well-Trained Fighter*")

**Finesse:** Normal (Positive: "*Dead-Eye*")

**Brains:** Normal

**Spirit:** Normal (Positive: "*Courageous*"; Negative: "*Sometimes Too Cautious*")

**Items:** Pistol, rifle, ammunition, kevlar vest, police car, handcuffs, nightstick

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Finesse to Good

- Add the following positive quality to Brains: “*Tactical Thinker*”
- Add the following special ability: Back For More

## Protective Camp Counselor

*“I’ve got to go find the kids!”*

Despite being a young adult, this character has a strong sense of responsibility and a knack for leadership (especially when involved with youths). She likes to do her fair share of partying, but never at the expense of those she’s in charge of. While her peers are engaging in drug and alcohol abuse, she’s busy checking on the campers. That’s always her first priority.

**Brawn:** Normal (Negative: “*Weakling*”)

**Finesse:** Normal (Positive: “*Running*”)

**Brains:** Normal (Positive: “*Perceptive of Anything Involving Youths*”)

**Spirit:** Normal (Positive: “*Brave*”)

**Items:** Purse, cell phone

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Good
- Add the following positive quality to Brains: “*Tricky*”
- Add the following special ability: Adrenaline Boost



## Psychotic Nutjob

*“Once you’ve killed a man, doin’ it again ain’t a problem.”*

This guy’s not right in the head. He has killed before, but has either paid his debt to society or has escaped from prison. It may be that he’s never been caught. Nobody knows for sure. It’s plenty evident that he’s unhinged and would kill again should the urge come over him. When bad things start to happen, he is frequently the one that people point their fingers at.

**Brawn:** Normal (Positive: “*Up-Close Fighter*”)

**Finesse:** Normal (Positive: “*Gets Around Efficiently*”)

**Brains:** Normal

**Spirit:** Normal (Positive: “*Determined*”; Negative: “*Psychotic*”)

**Items:** Knife

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Brains: “*Streetsmart*”
- Increase Finesse to Good

## **Quiet Basketcase**

*“I’m not a nymphomaniac... I’m a compulsive liar.”*

This character prefers to stay in the background, saying nary a word until she gets to know the people she’s around. And when she *does* open her mouth, a random mix of truths and lies come out. It’s always difficult to tell what is true and what is false when it comes to her. This has caused her to become something of an outcast. She’s also prone to swiping things, so anyone around her should keep a close eye on their possessions.

**Brawn:** Poor

**Finesse:** Good (Positive: “*Stealing*”)

**Brains:** Normal (Positive: “*Observant*”)

**Spirit:** Normal (Positive: “*Convincing Liar*”; Negative: “*Headcase*”)

**Items:** Massive purse (for stashing her stolen items)

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Normal
- Add the following positive quality to Finesse: “*Sneaking Around*”
- Add the following special ability: Resourceful

## **Rambunctious Redneck**

*“Hell yeah! I’m always up for a fight!”*

“Rowdy” is this character’s middle name. Well, not really, but it might as well be, given how much he enjoys getting into brawls. He’s from the “other side of the tracks”, where trailer parks and run-down beer joints outnumber houses with white picket fences and upscale nightclubs by a vast margin. In fact, there probably aren’t any of the latter two places in his neck of the woods. Who needs all that fancy stuff, anyway? This character would rather grab an ice chest full of cold ones, crank up some Skynyrd and raise some serious hell than do whatever it is the rich folks do with their time.

**Brawn:** Good (Positive: “*Barroom Brawler*”)

**Finesse:** Normal (Positive: “*Driving*”)

**Brains:** Poor (Negative: “*Quit Schooling in 6<sup>th</sup> Grade*”)

**Spirit:** Normal (Positive: “*Too Stubborn to Give Up*”)

**Items:** Cooler full of beer, beat-up old pick-up truck

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Normal
- Add the following positive quality to Spirit: “*Doesn’t Get Scared Much*”
- Add the following special ability: Let’s End This!

## Rugged Outdoorsman

“*There’s nothing like the great outdoors to restore the balance to a man’s life.*”

To hell with the city and all its complexities and uncertainties! The wilderness is the place to be. Out there, everything is natural; the way things are supposed to be. That’s exactly how this character prefers it. He loves camping out in the middle of nowhere, surviving on whatever he can hunt or fish for. He has become quite accustomed to how things are in the woods and could survive there indefinitely.

**Brawn:** Normal

**Finesse:** Normal (Positive: “*Rifle Shooting*”, “*Hiding*”)

**Brains:** Normal (Positive: “*Wilderness Survival*”)

**Spirit:** Normal (Negative: “*Dismissive of City Slickers*”)

**Items:** Camouflage clothes, deer rifle, ammunition, buck knife, compass

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Finesse to Good
- Add the following positive quality to Brains: “*Tracking*”
- Add the following special ability: Resourceful

## Sarcastic Goth

“*You’re not goth; you’re just a poseur.*”

Dark and mysterious, this character is goth through and through. She wears white corpse paint, wears pseudo-Victorian clothing, listens to death rock and industrial music, and has a distinct vampiric look about her. She’s fascinated by graveyards, necroticism and anything that has to do with death. As for her personality, she’s dramatically unapproachable, brandishing her sarcastic wit like a weapon toward anyone who dares to get too close.

**Brawn:** Normal

**Finesse:** Normal (Positive: “*Hide Via Black Clothes*”)

**Brains:** Normal (Positive: “*Knowledge of the Supernatural*”)

**Spirit:** Normal (Positive: “*Unfazed by Death*”; Negative: “*Off-Putting Demeanor*”)

**Items:** Copy of “Interview with the Vampire”, Victorian baubles

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Brains: “*Fast-Thinking*”
- Add the following special ability: Adrenaline Boost

## Sci-Fi/Horror Geek

*“I have 39 issues of Weird Tales. Wanna see them?”*

This character is a big dork, a fact that certainly hasn’t escaped the notice of his peers. His love of all things science fiction and horror is quite extreme and borders on obsession. This prompts his pals to jokingly barrage him with nicknames such as “Darth”, “Spock”, “Mr. Lovecraft”, and so forth. He takes it with a wry smile, right before jumping right back into his novels, magazines and movies designed to invoke wonder, awe and terror.

**Brawn:** Normal

**Finesse:** Normal

**Brains:** Normal (Positive: “*Knowledge of Sci-Fi/Horror*”, “*Respond to Horrific Situations*”)

**Spirit:** Normal (Positive: “*Nerdy Resolve*”; Negative: “*Socially Inept*”)

**Items:** Pulp magazines, sci-fi/horror novels

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Good
- Add the following positive quality to Finesse: “*Scurry Out of Harm’s Way*”
- Add the following special ability: Dumb Luck

## Self-Centered Prom Queen

*“I can get any guy in school to beg for a date with me.”*

They say that beauty is in the eye of the beholder. If so, then this character beholds her own beauty and touts it highly. She’s egocentric and snide, seldom taking the feelings of others into account. The only reason she’s so popular is because of her ravishing looks. It’s definitely not because of her charming personality.

**Brawn:** Poor

**Finesse:** Good (Positive: “*Graceful Movement*”)

**Brains:** Normal (Positive: “*Social Climber*”)

**Spirit:** Normal (Positive: “*Gorgeous*”; Negative: “*Self-Absorbed*”)

**Items:** Beauty supplies, cell phone, jewelry, often-used mirror

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Brains: “*Schemer*”
- Add the following special ability: Scream Queen

## **Sexy Sorority Sister**

***"Why don't you join Pi Eta Nu? You'd fit in perfectly."***

Being a sorority sister is a big deal to this character. It gives her a true sense of belonging that she has always craved. Before going to college, she was never really a part of anything. But that has all changed and she's excessively happy about it. She goes to great effort in order to help her sorority as well as her sisters. In truth, her sisters often take advantage of her eagerness to please and the only reason they let her in was because she is vivaciously sexy and could help attract the best looking frat boys to their parties.

**Brawn:** Poor

**Finesse:** Normal (Positive: *"Flexible"*, *"Fast Runner"*)

**Brains:** Normal (Negative: *"Oblivious to People Using Her"*)

**Spirit:** Good (Positive: *"Voluptuous Appearance"*)

**Items:** Make-up, hair products, beer

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Finesse to Good
- Add the following positive quality to Spirit: *"Dazzling Personality"*
- Add the following special ability: Scream Queen

## **Shallow Valley Girl**

***"Like, oh my god, gag me with a spoon!"***

This character is a spoiled and materialistic upper-middle class girl. She's promiscuous and can be called hedonistic without stretching the imagination much. Shopping, social status and physical appearance matters to her far more than intellectual development or personal accomplishment. Rather than get to know people before making a judgment about them, she bases her opinions on how they look. If you're physically attractive, she will instantly like you (unless there's a jealousy issue)... but if you're lacking in the looks department, you can fully expect not only to be shunned by her, but also have unkind remarks thrown your way.

**Brawn:** Normal

**Finesse:** Normal (Positive: *"Dexterous"*)

**Brains:** Poor (Positive: *"Ditzy"*)

**Spirit:** Good (Positive: *"Fetching Appearance"*); Negative: *"Lacks Emotional Depth"*)

**Items:** Make-up, tons of hairspray, loud accessories, funky shades, expensive cell phone

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Finesse to Good
- Add the following positive quality to Brawn: *"Took Self-Defense Classes"*
- Add the following special ability: Stupid Action

## Shifty Thief

*"Hey, man, I don't know how that watch got into my pocket."*

There are thousands (perhaps millions) of ways to get what you want in this world. But there's only one way that suits this character: he steals things. Whether the object is something he wants or not, he won't hesitate to swipe it. If he wants it, he'll keep it; otherwise, he'll sell it for cold, hard cash. He comes across like a nice enough guy (if a bit on the shy side), though many people find his mannerisms to be sneaky. They have no idea how close to the truth they are in their assessments.

**Brawn:** Normal (Negative: "*Terrible Fighter*")

**Finesse:** Good (Positive: "*Breaking and Entering*", "*Sleight of Hand*")

**Brains:** Normal (Positive: "*Knowledge of Security Systems*")

**Spirit:** Poor

**Items:** Lock-picking tools, backpack full of stolen goods

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Normal
- Add the following positive quality to Spirit: "*Fast-Talk*"
- Add the following special ability: Resourceful

## Shrewd Businessman

*"Mixing business with pleasure is a very, very dangerous proposition."*

This character didn't get to where he is by making stupid mistakes. When it comes to business, he's savvy, discerning and absolutely calculating. He never makes a move without first thinking it through in a thorough fashion. Everything he does is done with a good reason backing it up. He does have one weakness, though: beautiful women, especially the vexing seductress types. When he encounters such a woman, his normally calm manner dissolves into bumble-headedness.

**Brawn:** Normal

**Finesse:** Poor

**Brains:** Good (Positive: "*Business Sense*", "*Perceptive Mind*")

**Spirit:** Normal (Positive: "*Strong Willed*"; Negative: "*Weakness for the Ladies*")



**Items:** Business ledger, pencil

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Finesse: “*Run Like a Coward*”
- Add the following special ability: Dumb Luck

## Sly Con Artist

“*Trust me.*”

This character has an aptitude for bamboozling people. More importantly, he gets quite a kick out of doing it. He is capable of hoodwinking almost anyone by whipping up elaborate bullshit stories and making it all seem conceivable. Furthermore, he’s one of a rare breed that can keep all these bullshit stories straight, even when he gets caught up in his own web of lies. He never loses his composure in these instances. In fact, he enjoys digging his way out of his untruths and prides himself on his ability to improvise and adlib.

**Brawn:** Poor (Negative: “*Untrained at Fighting*”)

**Finesse:** Normal

**Brains:** Normal (Positive: “*Perception*”, “*Planning Elaborate Ruses*”)

**Spirit:** Good (Positive: “*Flimflamming*”)

**Items:** Cell phone, fake IDs, fake photos, wallet

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Good
- Add the following positive quality to Spirit: “*Cool Under Pressure*”
- Add the following special ability: Resourceful

## Spaced-Out Raver

“*This party’s going to be killer.*”

Ecstasy, loud techno-industrial music, massive parties and eclectic, fetishistic styles of dress -- these are the things that define this character. She spends her days thinking about raves and the nights attending them. Her sense of responsibility is practically nil, as she prefers to “live for the moment” by loading herself up on hallucinogenics and dancing all night long without a single thought about the repercussions. She’s not on speaking terms with reality.

**Brawn:** Normal

**Finesse:** Good (Positive: “*Techno Dancing*”, “*Run Away*”)

**Brains:** Normal (Negative: “*Screwed Up on Hallucinogenics*”)

**Spirit:** Poor (Positive: “*Too Fried to Be Scared Easily*”)

**Items:** Ecstasy, hair gel, fetish heels, dark make-up

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Normal
- Add the following positive quality to Spirit: “*Likeable in a Weird Way*”
- Add the following special ability: Stupid Action

## Spiritual Tracker

“*The spirit of the eagle tells me he went this way.*”

Deeply in tune with nature, this character seems somehow otherworldly in many respects. He’s introspective and has wisdom far beyond his years. He was raised in the old ways, relying on instinct and skill rather than the high technology that many others cling to so desperately. Due to all this, others often consider him an outsider or just plain “weird”. Others, though, are smart enough to understand him and trust his gut feelings.

**Brawn:** Normal

**Finesse:** Normal (Positive: “*Wilderness Movement*”)

**Brains:** Normal (Positive: “*Tracking*”; Negative: “*Technology Impaired*”)

**Spirit:** Normal (Positive: “*Spirit Guidance*”)

**Items:** Hunting knife, buckskin vest, beaded animal-tooth necklace

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Finesse to Good
- Add the following positive quality to Brawn: “*Knife Handling*”
- Increase Brains to Good

## Spunky Skateboarder

“*That was totally sick, dude!!*”

Attitude. That’s the word that epitomizes this character’s personality in every way. She’s truly an individual who does what she pleases and it doesn’t matter to her whether or not others approve. It’s not that she’s a rebel per se... she just can’t be bothered to care one way or the other. She enjoys the freedom of hopping on her skateboard and going wherever she pleases, all the while nailing plenty of hot tricks along the way. She is a bit on the superstitious side though, as she refuses to go anywhere without her lucky charm (a wheel from her very first skateboard).

**Brawn:** Good (Positive: “*Good Limb Strength*”)

**Finesse:** Good (Positive: “*Skateboarding*”)

**Brains:** Poor (Positive: “*Quick Thinker*”; Negative: “*Incautious*”)

**Spirit:** Poor

**Items:** Skateboard, backpack, Thrasher magazine, lucky charm

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Normal
- Add the following positive quality to Spirit: “*Upbeat*”
- Add the following Special Ability: Stupid Action

## Straight-Shooting Solider

*"I can shoot the wings off a fly from 500 yards. How about you?"*

This character firmly believes in being all he can be. He serves his country and would gladly give his life for it. Fortunately for him, it hasn't yet come to that, but he'll face his end like a true soldier if and when death comes knocking on his door. Bravery is one of his greatest assets, enabling him to keep his wits about him when situations become hairy. Loyalty is another of his strong suits and he will never leave a comrade behind, even in the face of certain death.

**Brawn:** Normal (Positive: "Rugged")

**Finesse:** Good (Positive: "Good Shot")

**Brains:** Normal

**Spirit:** Poor (Positive: "*Cool Under Fire*"; Negative: "*Dependant Upon Military*")

**Items:** Rifle, ammo, watch, dogtags, duffel bag

**Primary Character:** If chosen as a primary character, make the following adjustments.

- Increase Spirit to Normal
- Add the following positive quality to Brains: "*Excellent Eye-Sight*"
- Add the following positive quality to Brains: "*Wilderness Survival*"



## Street-Smart Hoodlum

*"You got a pro'lem, Pops???"*

"Two-bit thug." That's what this character has been called all his life. And rightfully so. Let's face it: when someone goes out flagrantly breaking the law, bullying others, stealing and just causing trouble in general, they're going to acquire that label. It goes with the territory. This character actually relishes the loathing that others feel for him. He enjoys being "the bad one", which doesn't earn him many friends (except for others of his ilk).

**Brawn:** Normal (Positive: "Brawler")

**Finesse:** Normal (Positive: "Quick Feet")

**Brains:** Normal (Positive: "Great Sense of Direction", "Urban Survival")

**Spirit:** Poor (Negative: "Disliked")

**Items:** Switchblade knife, spray paint, ball cap (usually worn backward), gaudy jewelry (think Mr. T)

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brawn to Good
- Add the following positive quality to Finesse: “*Hiding*”
- Add the following special ability: Resourceful

## Studious Bookworm

*“I’m not a geek, I’m just intellectually superior to you!”*

It takes a head full of knowledge to get ahead in the world these days and this character plans on getting a running start by reading and studying like crazy. When his nose isn’t wedged in a book, it’s online looking up information. They say that all work and no play makes Jack a dull boy. Well, if there is any truth to this adage, then this character is as dull as dull can be. In fact, he’s so dull that his peers typically tease him (sometimes playfully, sometimes not) by calling him a wallflower, dork, nerd or lame-o. This doesn’t bother him though. After all, he’ll end up being rich from his intellectual pursuits, while they will be asking if you want fries with that.

**Brawn:** Poor (Negative: “*Underdeveloped Strength*”)

**Finesse:** Normal (Positive: “*Nervous Stealth*”)

**Brains:** Good (Positive: “*Tactical Mind*”)

**Spirit:** Normal (Positive: “*Bluff*”)

**Items:** Books, more books, book bag, calculator, laptop computer

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Finesse to Good
- Add the following positive quality to Finesse: “*Hiding*”
- Add the following alteration: Starts game with 2 genre points

## Sultry Model

*“Like what you see, honey??”*

Doing photo shoots for fashion magazines has a way of inflating one’s ego. Even the most humble soul in the world can become a narcissistic the-world-revolves-around-me type. This character is no different. She was once a common girl who thought more of others than of herself, but all that has changed since she started modeling professionally. Now, she’s vain and egocentric, though she’ll argue with you that she’s the same person that she always was. She’s just incapable of seeing how far she’s drifted away from her former self.

**Brawn:** Poor

**Finesse:** Good (Positive: “*Athletic, “Flexible”*”)

**Brains:** Poor

**Spirit:** Normal (Positive: “*Attractive*”; Negative: “*Self Absorbed*”)

**Items:** Expensive clothing, jewelry, makeup, publicity photos

**Notes:** Start the game with 2 genre points.

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Spirit to Good
- Add the following positive quality to Spirit: “*Idol*”
- Add the following special ability: Scream Queen

## Sweet Waitress

“Would you like fries with that? Tee-hee.”

Career prospects have never been that great for this character due to her – how should we put it? – lack of cohesive thought. She’s not outright unintelligent... she simply has a scatterbrain. That is, she’s so flighty and forgetful that she never manages to get good at anything. In fact, that’s half her charm. It’s all but impossible to dislike such a warm and personable person, even if she *is* a dingbat. Or perhaps *because* of it.

**Brawn:** Poor (Positive: “*Strong Legs*”)

**Finesse:** Poor (Positive: “*Nimble*”)

**Brains:** Normal (Negative: “*Ditzy*”)

**Spirit:** Good (Positive: “*Whimsical Charm*”)

**Items:** Apron, notepad, pencil, waitress hat, uncomfortable shoes



**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Brains to Good
- Add the following positive quality to Finesse: “*Hiding*”
- Add the following special ability: Scream Queen

## Teen Camper

*"I'll get the wood... be right back."*

This character's favorite activity is, of course, camping. Talk about your classic surprise, huh? But let's be honest here: he's not actually in it for the sake of camping. He couldn't care less about fishing, playing games, roasting hotdogs or becoming one with Mother Nature. Those things are okay and all, but what he's really interested in is chasing tail, partying, acting stupid and eventually getting slaughtered by some crazed masked man. Well, he may not be interested in the last one, but it's likely going to happen anyway.

**Brawn:** Normal (Positive: "*Climbing*")

**Finesse:** Normal (Positive: "*Fast Runner*")

**Brains:** Normal (Positive: "*Perceptive*")

**Spirit:** Normal (Negative: "*Overly Curious*")

**Items:** Tent, sleeping bag, backpack, Swiss army knife, canteen

**Primary Character:** If chosen as a primary character, make the following adjustments:

- Increase Finesse to Good
- Add the following positive quality to Brains: "*Wilderness Survival*"
- Add the following alteration: Start the game with 2 genre points

## Tough Biker

*"So, ya think yer tough, do ya?"*

He's big, he's bald and he has a nasty temper. This guy isn't afraid to get in a fight. Hell, he probably *starts* most of them. When around his friends, he's manageable enough, but you add other people to the mix, his belligerent and mean-natured side comes to the forefront. He's strong and smart enough, but typically doesn't inspire a good first impression in those he meets.

**Brawn:** Good (Positive: "*Brawler*", "*Hard to Hurt*")

**Finesse:** Poor (Positive: "*Ride Cycles*")

**Brains:** Normal (Positive: "*Common Sense*")

**Spirit:** Poor (Negative: "*Mean*")

**Items:** Chain, cigarettes, lighter, flask, Harley Davidson motorcycle (with a flame motif, naturally)

**Primary Character:** If chosen as a primary character, make the following adjustments.

- Increase Finesse to Normal
- Add the following positive quality to Spirit: "*Doesn't Scare Easy*"
- Add the following special ability: Back for More

## Vivacious Sexpot

*"Let's go someplace where we can be alone."*

Busty? Check. Legs that never seem to end? Yup. Sultry bedroom eyes? You betcha. Slutty behavior? Most definitely. These four things sum up this lively young lady perfectly. Her strengths lie in her beautiful physical appearance and “sex kitten” attitude, a fact that she’s absolutely okay with. She knows her limitations and just wants to have a good time doing what she does best. After all, she never had any aspirations to be a rocket scientist or heart surgeon anyway.

**Brawn:** Normal

**Finesse:** Normal (Positive: “*Flexible*”)

**Brains:** Normal (Positive: “*Resourceful*”)

**Spirit:** Poor (Positive: “*Attractive*”; Negative: “*Nymphomaniac*”)

**Items:** Mini-purse, condoms, hairspray, stiletto-heeled shoes.

**Notes:** Starts with 2 genre points.

**Primary Character:** If chosen as a primary character, make the following adjustments.

- Increase Finesse to Good
- Add the following positive quality to Spirit: “*Seduction*”
- Add the following special ability: Overcome

## Well-Meaning Teacher

*"This is for your own good!"*

Remember your elementary school teacher, how she was always so nice and had your best interest at heart? Well, now you get to see her die. But on a more serious note, she is a kind person who goes to great lengths to help others. Normally, she is very likeable and charismatic, always trying to avoid confrontation as much as possible. She isn’t the strongest person to step foot on this earth, but what she lacks in strength, she makes up for with knowledge. *Hello!* She’s a *teacher!* She has to be at least somewhat intelligent.... we hope.

**Brawn:** Poor (Negative: “*Frail*”)

**Finesse:** Poor (Positive: “*Limber*”)

**Brains:** Good (Positive: “*Knowledge of History*”)

**Spirit:** Normal (Positive: “*Sweetheart*”)

**Items:** Book bag, planner, red ink pen, history book, apple, bobby pins

**Primary Character:** If chosen as a primary character, make the following adjustments.

- Increase Spirit to Good
- Add the following positive quality to Brains: “*Perceptive*”
- Add the following special ability: Scream Queen

## Wild Rocker Chick

*"We dee dee dwoooo... YEAH!!"*

This chick wants to rock and roll all night and party every damn day. She's as "rocker" as "rocker" can be. She can tell you anything you need to know about rock and roll music. She sometimes lets her enthusiasm get out of hand, causing her to get hyper and excited, but she's still tolerable to be around. Just don't dis her music, lest ye wind up with a guitar were it doesn't belong.

**Brawn:** Poor (Positive: "Scrapper")

**Finesse:** Good (Positive: "Excellent Stamina", "Athletic")

**Brains:** Poor

**Spirit:** Normal (Positive: "Magnetic Personality"; Negative: "Hyperactive")

**Items:** Electric guitar, hair dye, pocket chains, bandanna



**Primary Character:** If chosen as a primary character, make the following adjustments.

- Increase Brains to Normal
- Add the following positive quality to Brains: "Common Sense"
- Add the following special ability: Adrenaline Boost

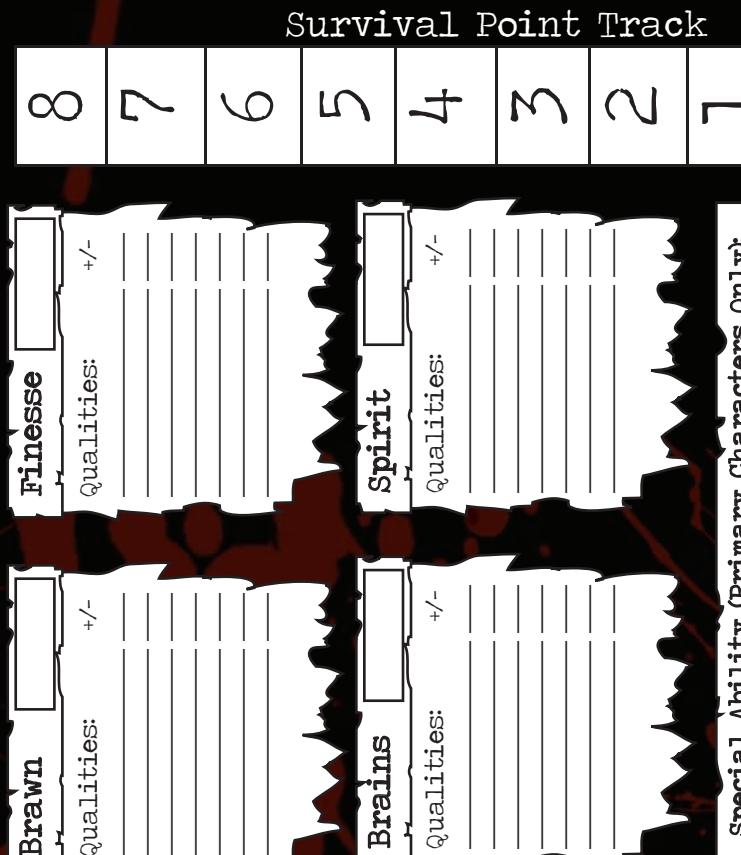
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# SLAUGHTER FICK

## CHARACTER SHEET

Name: \_\_\_\_\_  
Player: \_\_\_\_\_  
Stereotype:  Primary  Secondary  Tertiary



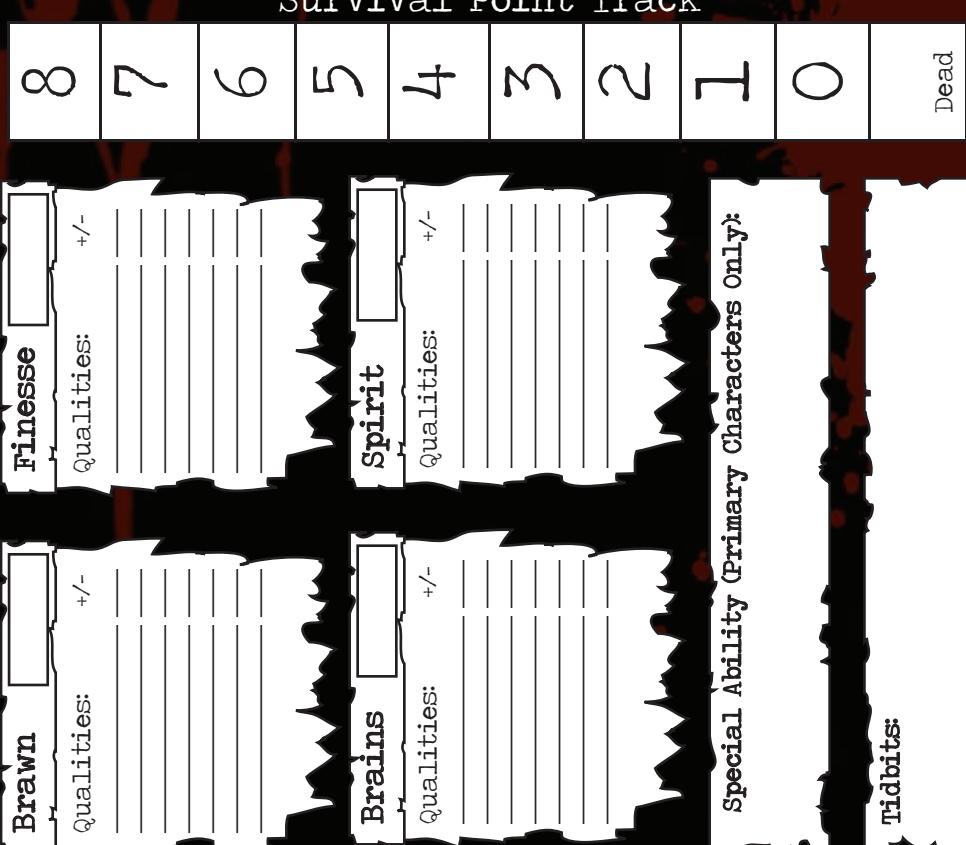
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Dead: \_\_\_\_\_

Items: \_\_\_\_\_

# SLAUGHTER FICK

## CHARACTER SHEET

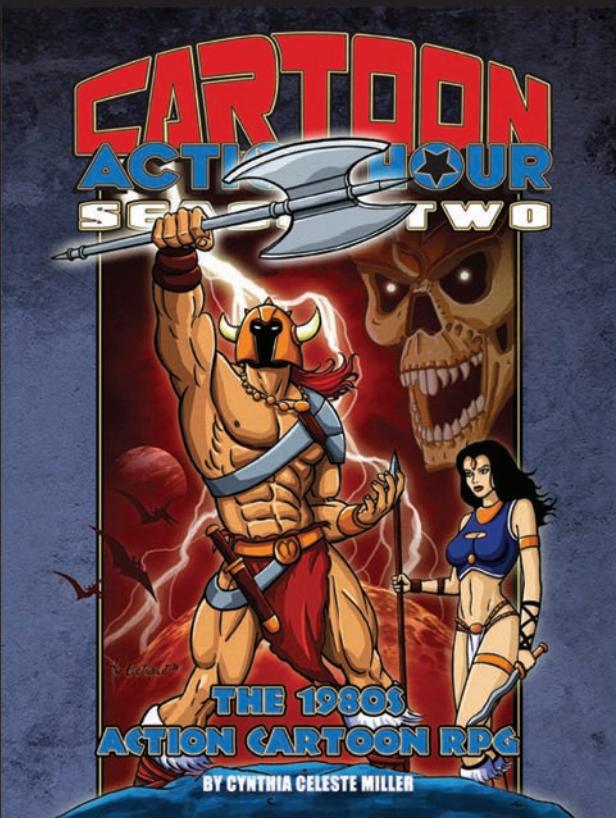
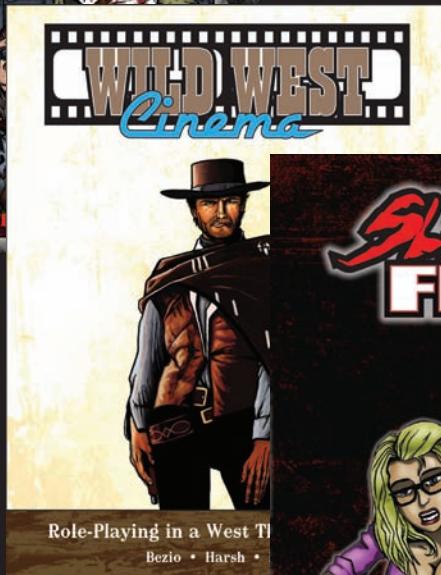
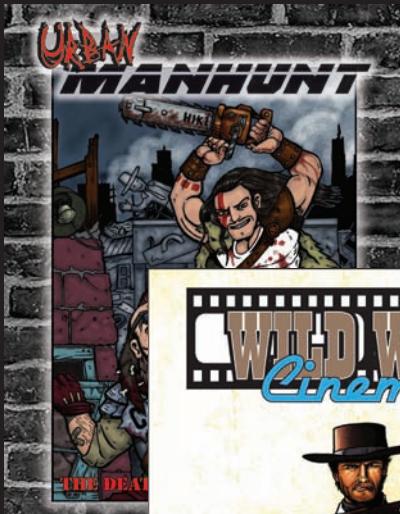
Name: \_\_\_\_\_  
Player: \_\_\_\_\_  
Stereotype:  Primary  Secondary  Tertiary



Tidbits: \_\_\_\_\_  
Dead: \_\_\_\_\_

Items: \_\_\_\_\_

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