

Dead

TEENAGER

RPG



Robert Nolan

Creepy Doll Studios Presents:

DEAD
TEENAGER
RPG

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**"I told the others, they didn't believe me.
You're all doomed. You're all doomed."**

Crazy Ralph – Friday the 13th, Part II

Dedicated to Latanya Williams

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INTRODUCTION

WHAT IS DTRPG?

Dead Teenager RPG (DTRPG) is a story telling game designed to replicate classic slasher films made popular since the 1970s. You'll play people with a complete lack of survival instincts who face off against an unrelenting, murderous force bent on their demise.

Every game doesn't have to be about amoral teen **Victims** either, it could be a story of a space salvage crew trying to survive against an alien organism, survivors in a zombie apocalypse, a group of space marines battling hordes of alien bugs, or investigators trying to retain their sanity while investigating cosmic god-like forces.

NEEDED TO PLAY

- You will also need between 3-6 people, including yourself. Everyone who is participating in the game is known as a player. Their role will periodically become that of the **Director** over the course of the game.
- You'll want a bunch of index cards, a copy of the **Terror Tracker**, and some writing utensils.
- Two decks of playing cards are required, one of which will need both Jokers.
- Lastly, some kind of "tokens" (beads, beans, buttons, candies, coins, etc.) will be used to keep track of each player's **Dumb Luck** points.

THE DECKS

Once again, you need **TWO** decks of playing cards to play, one of which must have both Jokers.

The decks are critical to playing DTRPG, so if you don't have enough go pick them up. Seriously, they're like a buck each at a dollar store.

The **Terror Deck** is the one that requires every card including both Jokers. The uses for the face cards can vary Act to Act, but all of them will be used at some point. The Terror Deck will need to be shuffled at any of the following times:

- At the start of the game.
- If a Joker turns up.
- At the start of the Finale.

The extra deck is the **Director Deck**. All Face Cards and Jokers need to be removed from the Director Deck. It will be shuffled at the beginning of every Scene and for Laughing in the Face of Death.

The main problem with using multiple decks in a game like this is the possibility of cards getting mixed up. Some ways to avoid this is to always hand the Director back their cards and make sure to use two different brands or colors of decks.

PREVIEW

DTRPG is a game of active participation; even players not contributing directly to a scene should feel free to interject ideas to try to make a better horror story. It's extremely narrative heavy with a great deal of tension at times, so players may freeze up. Everyone should help each other to keep the games moving forward.

At the start of a game of DTRPG players will work together to create the basis for their horror movie. This will involve choosing the location and the **killer**, but also establishing the controls on content and level of seriousness.

Once the core of the film has been created, the participants can move on to creating their Victims. Victims can do anything a normal person can do with no need to check for success of those actions. Victims do have what are known as flaws. These are the things that make Victims do the stupid things they do in horror movies.

When the Victims are done, you can start playing out scenes created by the players as it comes their turn to be the Director. As the Director they will set things in motion by choosing an area within the location, a timeframe, and 3 other players to add Victims to the scene. What takes place within the scene depends on which **Act** the movie is in.



Act I is used as a stage of creation for the remainder of the game. Players will build depth to their Victims and create **Elements** that will be used to effect during the final two Acts.

Act II is when the majority of the killing will take place. Each scene will end with an Element being used to **trigger** the Victim's flaws. This will send one to two Victims into a stage called the **Terror** where survival is questionable. The Terror is tense and scary; as no one narrates when the killer jumps out and kills you...it just happens.

Finally in Act III, the remaining Victims can formulate a plan and take the fight straight to the killer. This is a last ditch effort to see if any of the Victims will survive to be in the sequel.



GLOSSARY

Betray – Betraying a friend during their run through the Terror forces them to draw an extra 3 cards but costs the Betrayer 1 point of Dumb Luck.

Calamitous – One of the flaws of a Victim. When you see the killer during the Terror you will add your Calamitous score to the number of cards you must draw in the Terror.

Cliques – Social strata generated to help determine relationships between the Victims in the game. They will be very dependent on other aspects of the film.

Compulsion – One of the flaws of a Victim. Another Victim can spend a point of Dumb Luck to try to compel your Victim to join them in the Terror.

Cowardice – One of the flaws of a Victim. If the trigger used by the Director could cause your Victim extreme fear or surprise, you will be resisting your Cowardice.

Curiosity – One of the flaws of a Victim. If the trigger used by the Director could cause your Victim to do needlessly investigate something alone, you will be resisting your Curiosity.

Cut Scene – If you draw a King or Queen during the Terror, you can Cut Scene to another surviving Victim forcing them to have to complete the draw for you.

Director – A rotating role amongst the Players whereby the setup the next scene, pick the players to be involved, deal any Director's cards, and play triggers if needed.

Dumb Luck Points – Points a player can use to cause various effects during the course of the game.

Element – An area, object, or person that players create during the dialogue in Act I that can be used by Directors in Act II for triggers.

Flaws – The problems that the Victims have that cause them to do the things that we cringe about in slasher films such as going off alone, fleeing into the basement to escape, screaming at the top of their lungs whenever, etc.

Help – Helping a friend during their run through the Terror causes them to draw 1 fewer cards but costs the helper 1 point of Dumb Luck.

Hinder – Hindering a foe during their run through the Terror forces them to draw an extra card but costs the Hinderer 1 point of Dumb Luck.

Laugh in the Face of Death – A type of the Terror that is played out by one Victim between scenes. It has special rules, and if the Victim survives, the player receives 3 Dumb Luck Points.

Multi-Victim Terror – A Terror in which more than one Victim takes turns going through the Terror Deck and narrating.

Ratings – A system used to monitor and limit the questionable content during games of DTRPG based on the group's preferences.

Set – A smaller area within the location of the film where scenes take place.

The Terror – The card flipping narrative sequence that plays out when a Victim succumbs to their flaw.

The Trigger – An Element used by the Director to progress a scene into the Terror.

Victim – A cast member controlled by the Players.



FILM CREATION

In most role-playing games the task of creating an adventure/scenario for a game session will be left to just one person, this isn't the case in DTRPG. The players collectively create the important aspects of the film at the start of a game. It's fast, fun, and helps to bind everyone to the story they are about to create.

Jot down all the information for your film on an index card or two so everyone has the information handy. There are some facets to building a film that you will want to keep straight: ratings, humor, location, and the killer. The killer may even need their own index card.

RATINGS

We're going to start with something that usually comes towards the end of making real movies, the MPAA Movie Rating System. Things happen in the course of slasher films that some players may not wish to play out or have vividly described by others.

DTRPG uses a rating system to lay some ground rules to address the players comfort levels with various materials that can be found offensive: **language**, **drug use**, **violence**, and **sexual content**. By categorizing each of these issues with one of the five ratings, ground rules can easily be established for a film.

The table below gives ideas of how the ratings pertain to those four Elements, what's allowed and what's off limits. Should something in question come into play during the course of a film, just point to the specific rating and a player can adjust what they are doing.

Table 2-1: Ratings

	LANGUAGE	DRUG USE	VIOLENCE	SEXUAL CONTENT
G	Crude Language, but no Profanity	None	Slapstick or Comical	None
PG	Mild Profanity	Implied	Mild Realistic	Partial Nudity
PG-13	Infrequent Profanity	Soft Drug Use (Alcohol, Tobacco, Marijuana)	Strong Realistic, Persistent Implied	Brief Nudity, Implied Sex
R	Constant Profanity	Hard Drug Use, Drug Abuse, Overdose	Rough and Persistent	Full Frontal, Sex Scenes
NC-17	Explicit and Grotesque	Constant and Graphic Drug Use	Extreme and Exaggerated	Explicit Sex, Brutal Sex

Feel free to create extra categories in case players have other issues they wish to address at the beginning of the game. An example would be separating gore from violence and say reducing the violence down to around a G level and up the gore to an R or NC-17; it would give you an *Evil Dead II: Dead by Dawn* effect.



It may also be necessary to change ratings during the course of a film. The rules for that are as follows:

- Any player may change a rating from its present level to any level closer to G. They do not need permission to do so and may make the change at any time. This allows them to make a change and let people know that something is becoming uncomfortable without having to go into detail.
- The only way a rating can be upgraded towards NC-17 is by unanimous consent from all the players. This also helps to ensure that no one at the table has a less than enjoyable game experience.

The better your gaming group knows each other the lower the need for ratings, but it's strongly suggested to use it. It's a very easy system and can save players from potentially awkward and uneasy moments in the middle of a game, which can sap all the fun right out of things.

It would be nearly impossible to create a completely G Rated Slasher film, if you can do it then kudos to you. The closest I can think of would be Dark Night of the Scarecrow, which may bump up to PG-13 for Violence.

There have been other made for TV horror movies, but that one is a true Slasher film, and it's pretty awesome to boot. Most of the material in your DTRPG Films will fall into PG-13, and R Ratings.

HUMOR

Some of the best slasher films made, and horror films in general, have had huge comedic overtones. But it's not always the desired direction of would-be DTRPG filmmakers.



It's best to establish this at the beginning and determine if the players want to make a serious slasher film, or horror-comedy. Just make sure to follow the ratings system above as many comedies can get out of hand too.

Funny things will most likely happen over the course of a game of DTRPG no matter what. Try not to punish someone for over-the-top acting as most serious slasher films have the exact same thing going on.

Some examples of great comedy slasher films would be: *Student Bodies*, *Severance*, *Hatchet*, *Tucker and Dale vs. Evil*, and *Monster Man*. Of special note would be *Behind the Mask: the Rise of Leslie Vernon* which starts as a black comedy mockumentary and becomes a much more serious slasher towards the end.

LOCATION

Location is a very crucial Element in all good slasher films. In many ways it's almost another actor unto itself. For a location to be a good fit it needs to be remote such as abandoned buildings, farms, small rural towns, or out in the woods far off the beaten path.

These locations work well because the Victims are cut off from others who could help, including police. Cell phone reception is also nonexistent. Simply disabling one or two vehicles can force Victims into a multiple mile live-or-die trek through the woods or across the desert.

An alternative is to have it take place in suburbia. These slasher films play on a fear of something vile taking place in the safest of places, home. It's very important if playing in this kind of location to implicitly follow the **#1 Rule of Extras** (See Page 37).



LOCATION IDEAS

Here's a list of 52 possible locations you only need to draw a single card from a deck to decide.

Table 2-2: Location Ideas

	Hearts	Diamonds	Clubs	Spades
Ace	Summer Camp	Amusement Park	Ancient Temple	Military Base
2	Small Cabin	Old Farm	Suburbia	Roadhouse
3	Out in the Woods	Slaughter House	Archeological Dig	Brothel
4	Salvage Yard	Mansion	Abandoned Village	Ski Lodge
5	Cave System	Uninhabited Island	Hospital	Beach Resort
6	Sorority House	Parking Garage	Theater	Nightclub
7	Abandoned Factory	School	Arctic Research Site	Bed & Breakfast
8	Old Hotel	Sewers	Ship	The Projects
9	Remote Motel	Subway Tunnels	Spacecraft	A Stadium
10	Small Town	Cemetery	Castle	A Deep Valley
Jack	Fallout Shelter	Church	Remote Village	Nuclear Test Site
Queen	Steam Tunnels	Mall	Secret Laboratory	Airport
King	Asylum	Ancient Ruins	Plantation House	Shopping Center

PROFILING A KILLER

The killers in typical slasher films are a thing of mystery. They sport masks, or are horribly disfigured whereby keeping their self 'faceless.' Even if the Victims were to find out the killer's name or history of their creation, no one really knows when, where, or who will be next on the chopping block.



Killers consist of a few components: **name, mask, weapon of choice, and past.**

NAME

You can give them a first and last name, but in general only the first will matter: Jason, Angela, Chucky, Freddy, Ghostface, and Michael. Name could also just as easily be: Alien, Zombie Horde, Giant Rabid Sloth, etc.

MASK

This isn't a type of mask you wear; it's a basic description of the killer. Sometimes Mask is a burlap sack worn by an inbred freak with coveralls, or a xenomorph with shiny black skin and acidic blood.

WEAPON OF CHOICE

The preferred choice being bladed melee weapons (guns are for sissies), killers want to see their Victim's lives slip away as they take them. Knives, axes, chainsaws, sledgehammers, jackhammers, bites, claws, and rusty old spoons are all good examples of weapons of choice.

PAST

This is the reason the killer kills people. If this can be tied directly to the Victims it will be all the better for the film. Perhaps your Victims are all the children of the people who wronged the killer, or they all work at the camp where the killer "drowned" many years ago.



THE VICTIMS

THE VICTIMS

One thing that is a must for every Slasher is having things to slash. It's time to make Victims for the killer to kill off.

DTRPG has done away with some of the stupid troupes that have haunted slasher films for years. It doesn't matter what your Victims gender, race, creed, color, religion, sexual preference as they will not be a gateway to getting one Victim killed any faster than another.

While the same cannot be said for many of the recently released slasher films, DTRPG's killers have evolved over the last 40+ years.

In the vast majority of slasher films, the Victims tend to be "pretty" young people, high school to college age. They may come from various cliques, showing the microcosm of life in school.

Over the course of the film they will partake in illicit and sexual activities that will preoccupy them just enough that they remain unaware of their impending doom.

Feel free though to create whatever Victims you want though. They can be children to elite soldiers, hobos to CEOs, paranormal investigators to private investigators. The sky really is the limit here. You're making your own film, take the location and run with it.

The players should use a separate index card for each Victim as over the course of the game, they sometimes change hands. Also, Victims drop like flies so there's no sense in making copies of a special sheet.

CLIQUEES

The first step to making Victims is to create your social strata for the game, the cliques. The key to good cliques is to create some that are at odds with each other so Victims can build on the relationship conflicts in Act II.

Location of the film can give good insight into possible cliques to use. If you choose a high school or university location, the 'in-crowd' and 'outsiders' would be good choices for cliques. A crew on a spacecraft may be divided by their rank, or section of the ship in which they work.

Cliques will determine base relationships that allow you to affect other players in the course of the game, for the better or worse. As you make your Victims, you may want to vary their cliques to make sure you can be active no matter what Victims are in play.

MULTIPLE VICTIMS

Each player will start the game with more than one Victim. If you have 3 to 4 players, they will have 3 Victims each. If you have 5 to 6, it's better to reduce it to 2 Victims each.

Victims will die, and die frequently, over the course of the game. You don't want players to run out of Victims too soon during an Act and be bored for some of the game. If players notice someone has run out of Victims too fast, they can feel free to share one of their survivors.

VICTIM CREATION

NAME AND CLIQUE

Start by giving your Victim a name and pick a clique for them.

GENDER

Gender is tied right into the rules, and so there is an actual need to know the boys from the girls. And no, it's nothing silly like attribute changes based on whether you stand, squat, or hover to urinate; it's much more serious than that. Gender is used when a **Cut Scene** is drawn during the Terror (See Page 50).



If there's any doubt about it, use the gender the Victim identifies with.

DESCRIPTION

Now you need to choose an adjective and archetype based on how you want the Victim to act and appear to others.

Examples: Selfish Prep, Asshole Jock, Rebellious Loner, Bitchy Punk, Quiet Geek, Obnoxious Emo, Flirtatious Cheerleader, Dirty Redneck, Overzealous Nerd, Volatile Metalhead, Lazy Stoner, Problematic Class-Clown, Prudish Girl-Next-Door, etc.

Those examples are based on your run of the mill teen slasher film, but there is no reason you cannot make up your own. No, you really can, watch:

Other Examples: Fearless Pilot, Drunken Engineer, Emotionless Android, Egomaniacal Executive, Empathic Prostitute, Small-minded Gunslinger, Careless Thief, Smoking Hot Environmentalist, Undersexed Gamer, Dirty Old Man, Comic-loving Cosplayer, etc.

Make up whatever you need for your selected location, personal choice, and desired film.

This type description system works well in DTRPG, where there is so much character death involved. By the time you get to know them and get them fully developed, they'll be spitting up blood and gasping for air.

If you want to write up paragraphs of description go for it; just do yourself a favor and try to not get too attached.

FLAWS

Victims in horror movies do not act like the rest of us, they are seriously flawed. They will try to escape by running up the stairs rather than out the door. They head off alone when they know there's safety in numbers. They have sex within minutes of their best friend being decapitated. Hell, they will follow a trail of blood to the outhouse, and then head right on inside because they really, really have to go. This is all about natural selection, and none of the Victims are well suited to make the cut.

In most games the objective is to win, and in most RPGs the objective is to survive and thrive. It would be silly to think that players would willingly just throw their Victims to the axe. In order to handle this without "railroading" things, your Victims are afflicted by the same flaws the plague the characters in the films.

You can think of it as Savings Throws from other RPGs. This is the Victims Save vs. Stupid.

Flaws also work similar to attribute/skill systems in other RPGs; the higher the number, the more it influences your character. It's just that in DTRPG that influence is not a good thing and will likely get your Victim killed.

There are 4 C's to sending a Victim to an early grave; they are **Curiosity, Cowardice, Calamitous, and Compulsion.**

CURIOSITY

- The reason you check to see why the basement light is on when you're sure you turned it off.
- The reason you investigate why someone would be revving a chainsaw at 3AM.
- The reason you follow the cold breeze up into the attic.

COWARDICE

- The reason you run from the cat when it jumps out of the closet.
- The reason you fire the last bullet into the taxidermy bear when the lightning strikes.
- The reason you scream so loud when you discover your best friend's mutilated corpse.

CALAMITOUS

- The reason you trip and fall when running away.
- The reason you fumble for the keys when unlocking a door or starting a car.
- The reason you have to sneeze when hiding in the closet.

Players need to assign the numbers **4, 3, and 2**, one each to these first three Flaws. Keep in mind that the higher the flaw, the stronger it influence on the Victim.

COMPULSION

Players need to pick something that will compel their character to do just about anything and write that down: *Sex, Ice Cream, Drugs, Clowns, Booze, Need to be a Hero, etc.* Sometimes this is something immoral or illicit (pay attention to the ratings), but it can also be because of honor or ego. We'll find out more about Compulsion later.

DUMB LUCK POINTS

Each player starts with 5 Dumb Luck points which they can use during the game for various effects.

Players are limited to spending only 1 Dumb Luck point per scene, so they really want to think about what they do before they do it.



Dumb Luck can be spent as follows:

- Draw one less card during your Terror.
- Attempt to trigger another Victim's Compulsion.
- To affect another Victim's Terror by Helping, Hindering, or Betraying them.

The only way to earn more Dumb Luck is by surviving a Laughing in the Face of Death scene (See Page 56). Players also get to carry over any unspent Dumb Luck should their Victim survive and the wish to use them in another Film.

These points can be tracked with anything; coins, buttons, poker chips, potato chips, etc. Be cautious with using snacks for the points because they might come up missing by the Finale. Don't eat your dumb luck points, because when you're out, you're out.

Name: Billy Gender: Male Clique: In Crowd
Discription: Egotistical Prep

Curiosity: 2

Cowardice: 4

Calamitous: 3

Compulsion: Money

Dumb Luck: 5

Name: Betty Jock Gender: Female Clique: In Crowd

Curiosity: 4

Cowardice: 2

Calamitous: 3

Compulsion: Bullying

Dumb Luck: 5

Name: Lissa Gender: Female Clique: Outsider
Discription: Lovable Stoner

Curiosity: 4

Cowardice: 3

Calamitous: 2

Compulsion: The ultimate high, man.

Dumb Luck: 5



ACT I

Act I is composed of what are known as establishment scenes, in which the Victims can freely interact with each other and the world without the fear of being hunted down and killed. This allows for safe development of the Victims as well as the chance to make cool Elements that can be used later in the game.

Elements are areas, objects, or people (extras) that can be used during the game to trigger Victims' flaws forcing someone to enter the Terror.

THE FIRST DIRECTOR

One player will have to choose to be the first director. Then the job of the director will rotate around the table in a clockwise fashion. Do not fear being the Director; embrace it. To be honest, it's a lot less work than mediating in other games.

ESTABLISHMENT SCENES

The first Director will create the first establishment scene. The Director is going to create a set, choose a time of day, and select 3 players for the scene.

To create a set think about the location of the film, in the very first scene it could even be prior to the Victims even arriving at the film's location. Once you have an idea for the set, write it down on an index card. This will allow other director's to use your set later in the film.

Example Sets: The Dock, The Bait Shop, The Ship's Bridge, The Crawlspace, The Attic, The Sewer, etc.

Time of day is as easy as day or night. Try to maintain a flow that makes sense based on what other Directors have used to keep consistency to you film. You can always opt to say things like:

- *Later that day*
- *Later that night*
- *The next morning*

The three players who were selected for the scene (which may also include the Director in smaller groups) will each select one of their surviving Victims to participate in the scene. As scenes progress, it will be easier to decide which Victims should be in which scenes, don't fight it.

Once all this is done, the players should take over and role-play out the scene, keeping in mind there are **two main goals** in each establishment scene in Act I.

- 1.) Strengthen the relationships created based on the cliques of the Victims. This really helps to define the dynamics of Victim interaction later in the game when things aren't quite so safe.
- 2.) Provide Elements that foreshadow impending doom for the Victims. The Directors will use the Elements to trigger Victims' flaws in Act II.

BUILDING RELATIONSHIPS

During the open role-play of the scene, players use narrative to build on the pre-existing relationships based on which cliques they belong to. And by build on, it doesn't always have to be in a positive manner for the clique.



The jock could fall for the cheerleader and follow the established clique, but that's boring when they could fall for the biker instead.

Conflicts abound when the dynamic gets messed with and will lead to more interesting role-play as the game progresses. Stirring the pot constantly will help keep things interesting. No one said there can't be drama in a Slasher film. It's just it won't matter to much when everyone is dead.

CREATING ELEMENTS

As the players are role-playing through the scene, should they describe an area, object, or person they think could potentially come back and bite them in the ass, they should turn it into an Element.

Each player should contribute at least one Element per scene they're involved in.

Example Elements: The axe by the woodpile, the bay window behind the couch, the rusty cheese grater, the old bridge, the dark space behind the basement stairs, the burlap sack in the barn, or the crazy old gas station attendant, etc.



Turning it into an Element is as simple as writing it down on an index card and dropping it on the table.

ELEMENTS AS SETS

If a player creates an area as an Element, it's fair game to use it as a set for the game. No need to ask, just go ahead and use it as your set.



RULES OF EXTRAS

Most slasher films have other nonessential cast that actually survives the entire ordeal, many times being completely oblivious to it. Unlike the other Elements, Extras may turn up from time to time in the various scenes and don't always trigger a Terror. Directors can add them to any scene, and Victims can narrate them into Terrors.

Examples of Extras would be: Parents, Faculty Members, Security or Law Enforcement, and Service Workers.

Extras function by a certain set of rules:

- **The #1 Rule of Extras** - they are completely oblivious to the killer. Victims who tell them about the killer are thought to be lying, pranking, crazy, or on drugs
- **The #2 Rule of Extras** – if they ever do discover that the killer is real, it's because they are being killed by the killer at the time.

There is an exception to every rule mind you, and for Extras that distinction goes to the **Doomsayer**, or the "Crazy Ralph". They know everything about the killer and location, but they aren't killed, until maybe the second or third sequel that is. They always try to warn the Victims, but:

- **The #1 Rule of Victims** – they never listen to the Doomsayer!



END OF ACT I

Once all the players have had two turns at being the Director, the game should shift to Act II. There should be approximately 6 - 12 sets and 18 - 36 Elements on the table before Act II begins.

Sets and Elements are the key to a successful game. If it was seen in the first Act; its true purpose needs to come to light in Act II. And that true purpose is almost always something that will get someone killed.

Pay attention to how the relationships are developed during Act I and play on those as well.

Also make a mental note of what sets the Victims have migrated to. This will make it easier to determine what Victims should be involved in scenes and the set choice of the scene as well.



ACT II

Act II is where the action really starts to ramp up. Scenes are constructed, Elements are used, Victims will do stupid things, and many of them will wind up dead.



CONFLICT SCENES

The step up of the conflict scenes in Act II is almost the same as establishment scenes in Act I, with only slight changes. At the beginning of Act II scenes, the Director will shuffle the Director's Deck and deal 5 cards to each player they pick to be in the scene. The Director still chooses a set and time for the scene as well.

Make sure in bigger games to rotate choices among the players so everyone gets some time in the spotlight. This may mean choosing sets accordingly.

The goal of the players in conflict scenes is still to work on developing their Victims through role-play. Why would you spend all this time developing characters that will most likely end up dead? In Act II, other players can slightly influence whether a Victim lives or dies. It may behoove you to try to swing those decisions in your Victim's favor.

THE TRIGGER

At some point during the scene, the Director is going to interrupt the role-play and take some liberties on your narrations. They are going to reference one of the Elements on the table, and explain how it triggers the Victims' Curiosity or Cowardice flaws.

The trigger will most likely send a Victim looking into things better left unexplored, or running screaming into the woods only to realize that they are now alone.

Example: Alan and Lindsey are in an argument, and "a rusty axe being stuck in the stump" was created as an Element back in Act I of their game.

***Director:** As Alan backs away from Lindsey, he stumbles over the stump...the stump that **USED TO HAVE** the rusty axe in it. Where did it go? Everyone check your Curiosity.*

Now that the players know whether their Curiosity or Cowardice was triggered, they can look at the appropriate score. Flip over that many of the face down cards in front of you. Players add their two **highest** cards together, and whichever player has the largest sum sends their Victim into the Terror.

Ties are broken by looking at the next highest card, and so on until the tie is broken. If all of their cards are tied, the Victims are trying too hard to die, send them both into the Terror as if compelled (See Page 54). It's obvious they need to be punished.

THE TERROR

The player whose Victim entered the Terror must now flip the number of cards off the Terror Deck equal to the sum of their two highest cards.

Get out the Terror Tracker and place a token at the total number of cards that must be drawn. The player then draws their first card from the Terror Deck and narrates a portion of the Victim's path through the Terror, usually just a sentence or two. As you develop the Terror you want to try to keep the other players on the edge of their seat, waiting at each flip to see if your Victim will survive the Terror or be slaughtered.

Once a piece is narrated, the player discards that card in a face-up discard pile, moves the Terror Tracker down one spot, draws their next card, and continue narrating. The player will proceed like this until all cards have been drawn for the Terror, or until they draw a Special Card (See Special Cards below).

While narrating if something has yet to be described its fair game for the player in the Terror to create. If the Victim just entered a new room, they get to describe it. If they ran out into the woods for the first time, they explain just how ominous it is. The player gets to decide. This is a lot of power, but it's all fair since their Victim is risking their very neck at the moment.

The only thing that cannot be described is another Victim's death. Victims are only killed during the Terror, and only the player who controls that Victim can narrate the death because they draw the wrong card.



TIPS FOR THE TERROR:

- *When you flip a card off your deck, hold the card in front of you so no one can see it but you.*
- *Narrate in the Third Person.*
- *Build each piece of narrative up to a kind of mini-cliffhanger, a point of tension, and pause while you discard the card you drew. One thing that helps is to end each piece of narrative on an 'and', 'but', 'then', or 'when.'*
- *Slap cards down when you discard them for added effect.*
- *Leave each narrative hanging as if the Killer is lurking in the next card and Death is about to happen.*

SAMPLE TERROR:

Sample Terrors are presented as such:

Player: (Card drawn) Narrative.

Keep in mind that none of the other Players are aware of what the card drawn is until it's discarded at the end of each piece of narrative.

This sample will involve a Victim named Nick being played by Angie. Nick's Curiosity got the best of him and he's off to find out why Terry hasn't made it back from the boat dock yet?

Angie: (5♣) Nick heads off into the woods on the small path to the dock, obviously frustrated at having to do this alone.

It's starting to get dark, and Nick pauses when he sees a shadow move between some trees ahead. He goes to take another step forward WHEN...

Angie: (10♥) A DEER JUMPS OUT!

Nick stumbles back a few steps. He regains his composure and tries to laugh it off.

He takes a deep breath AND...

Angie: (2♥) turns to continue down the path. Nick can see the sun setting on the lake as he reaches the dock. He looks around BUT...

Angie: (6♦) no sign of Terry. The boat appears to still have all the gear left in it too.

"What the Hell, Terry?"

Nick notices something bobbing about in the lake, just off the far end of the dock. He heads out on the dock AND...

Angie: (4♠) he almost falls in.

The dock is very unstable, only floating on top of some blue plastic barrels.

Gaining his balance, he cautiously walks out onto the dock BUT...

Angie: (8♦) he still can't make out what exactly the object is.

When he reaches the end of the dock, he gets down on all fours and reaches out trying to snag it. He stretches way out WHEN...

Angie: (6♣) our view suddenly shifts to underwater as Nick's hand breaks the surface. He paws at the water trying to fish out the item BUT...

Angie: (7♦) in the distance over Nick's shoulder we see an ominous wake moving through the water heading right for the dock AND...

Angie: (4♠) NICK FINALLY GRABS IT!

How strange, it's one of their life-vests. Nick starts to pull it out of the water BUT...

But what, was there blood on it? Was part of Terry still in it? Does what's causing the wake smack into the dock

sending Nick into the lake? Is it all teeth, scales, death rolls, and blood splatter?

Note: this sample was provided from a test of *THE TERMIGATOR*, a sample film found in the back of this book.



SPECIAL CARDS

Some cards in the Terror Deck have specific functions when they are drawn.

Table 4-1: Understanding the Cards

Type of Card	Effect to the Narrative
Jack	The Killer Appears!
Queen	Cut Scene to a Female Victim
King	Cut Scene to a Male Victim
Joker	The Killer gets you!



THE KILLER APPEARS

Early in a Slasher film, any time the Killer is spotted it's an omen of things ending badly for the nearest Victim. In DTRPG, every time a Jack is revealed during the Terror, the Victim has become aware of the killer's presence. A shadow, a reflection, or the killer standing right before them; these are all effective ways to describe this event.

When the Killer Appears the player adds the Victim's Calamitous score to the number of cards they have left to draw. Just back that Terror Tracker up and keep on drawing.

CUT SCENES



The camera is following close behind a Victim, and just when you're sure they're doomed a cat jumps out, and there's a Cut Scene to the REAL Victim.

This happens in DTRPG almost every time a King or Queen is drawn in the Terror.

When drawing through a Terror, if a King is drawn the player can Cut Scene to a surviving male Victim. The Queen allows a swap to a surviving female Victim. If there are no surviving Victims to Cut Scene to, then the card is played with no additional relevance.

Once the Cut Scene has been made to a selected Victim; their controlling player must draw the remaining cards for the Terror.

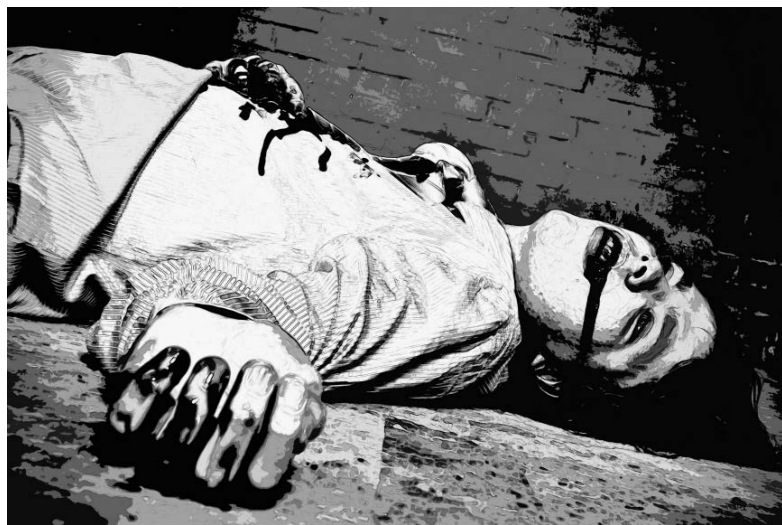
There is no set limit to the number of Cut Scenes that can be played during the course of a Terror; it can bounce back and forth between Victims until the last card is drawn.

GETTING KILLED

When a Victim dies it isn't as bad as it sounds. For one, the player gets to stop drawing cards, which is a nice tension reliever. They also get to create another Element for the film, that Victim's corpse. These work great for triggering Cowardice. Basically, death is not an end; it's a new beginning so think positive.

Oh and the player gets to describe the horrific way in which the victim met their fate. Just make sure to pay attention to the ratings created at the beginning when it comes to violence or gore.

Once the Joker comes up and a Victim meets their end, make sure to reshuffle the Terror deck with the discards.



USING RELATIONSHIPS

During the course of a game of DTRPG you will deal with many relationships between Victims controlled by other players. Let's look at what kinds of relationships there are, how they are made, and what can be done with them.

Relationships start with the clique chosen by a player during Victim Creation (see Chapter 3). If Victims are of the same clique they are considered friends, even if this turns out not to be the case as narratives develop. If Victims are from differing cliques, they are considered foes. Players need to know their Victim's friends or foes in order to influence those relationships during the Terror.

Relationship influence is felt during the Terror. As long as a player controls a Victim with the appropriate clique to the Victim in the Terror, they can affect that Victim. They then must spend a Dumb Luck point, and add in a bit of narrative to explain the influence.

If the Victim in the Terror is considered a foe, the player can choose to **Hinder** that Victim. They spend the Dumb Luck, narrate the hindrance, and the Victim in the Terror now has to draw one extra card.

Example: Lawrence "the Jock" is running down the hallway to escape the Killer. Mark, the player of Anne "the Emo" spends a Dumb Luck point.

***Mark:** As Lawrence runs past Anne, she trips him, returning the favor after all these years. Now we'll see who the "cutter" is.*

If a Victim in the Terror happens to be a friend of a surviving Victim, they can choose to **Help**. The player of the helpful victim must spend the Dumb Luck point and narrate in the assistance. The victim in the Terror then draws one less card.

Example: Lawrence “the Jock” is running down the hallway to escape the Killer. Maria, the player of Carl “the Prep” spends a Dumb Luck point.

***Maria:** As Lawrence runs down the hall, Carl opens one of the classroom doors and flags him in.*

The other choice is to **Betray** a friend, which causes them to draw three more cards for the Terror. That’s right, being betrayed sucks pretty bad. The betrayer must spend a point of Dumb Luck and narrate the heinous act.

Example: Lawrence “the Jock” is running down the hallway to escape the Killer. Maria, the player of Carl “the Prep” spends a Dumb Luck point.

***Maria:** As Lawrence runs toward end of the hallway, he sees Carl lock the door to the Fire Escape leaving Lawrence trapped and ripe for the picking.*

Betrayal hurts, and the only thing that can fix it is to take sweet revenge on that player during the course of Act II. Just make sure to watch how people are spending their Dumb Luck, remember, it’s only one per scene.

COMPELLING ANOTHER

Sometimes a Victim just won't want to go it alone when they're yanked into the Terror, and they don't always have to. During the course of the game, a player can try to compel another Victim to enter into the Terror with their Victim.

Before actually entering the Terror, a player of that Victim must select another Victim in the scene and compel them to come with them by influencing their Compulsion and spending a Dumb Luck point.

Example: Louis' Compulsion is 'Beer' and Lawrence doesn't want to enter this Terror alone. Lawrence must compel Louis to join him.

Lawrence: Hey Louis, you should come help me find the breaker box. Oh, and I happen to know where the janitor keeps his stash of cold ones too. It's right on the way.



When one Victim is compelled by another, the Director must deal one card to each player involved. If the player doing the compelling has the higher card, the other Victim will tag along for the Terror. If the player being compelled has the higher card, they resist the urge.

The point of dragging someone along into the Terror is more than just companionship; it divides up the number of cards that needed to be drawn evenly between the two players. Each player will alternate drawing cards from the Terror Deck and narrating a portion of the Terror.

As each player narrates a portion of the Terror, be sure to move the Terror Tracker down one notch so it's easy to keep track of when the Terror is over. Multi-victim Terrors can get a little confusing and hard to keep track of.

Special Cards work a bit different for this kind of Terror:

- There are no Cut Scenes, Kings and Queens act like regular cards.
- Jacks (spotting the killer) still add the Calamitous score of the Victim that drew the card.
- Drawing a Joker means the death of only the Victim that drew the card. The surviving Victim must reshuffle the Terror Deck and finish the rest of the draw.

Note: The way multiple Victim Terrors are handled in a Compulsion is very different from how it is handled for Act III. Be advised.

LAUGHING IN THE FACE OF DEATH

Once per game a Player can opt for Laughing in the Face of Death (LFD). To laugh in the face of death, a player must let the Director know before a scene's cards have been dealt. The player will describe what incredibly stupid thing their Victim is going to do, that will most likely result in their death.

Once that is done the Director will deal that player five cards face down. They choose three to flip them and add them up. This determines the number of cards they will need to draw for their own Terror scene.

There are some special rules for Laughing in the Face of Death. Kings and Queens cannot be used to Cut Scene to other Victims. Also, you cannot compel others into this kind of scene with you. No, you must laugh in the face of death alone.

Provided that the Victim survives, the controlling player earns 3 point of Dumb Luck. If the Victim dies during the scene they get no Dumb Luck at all, it's all or nothing.

Example: Beth is playing Lynn.

Beth: *Lynn wants to laugh in death's face by using the outhouse late at night, during the zombie outbreak, all by her lonesome.*

END OF ACT II

Act II comes to an end when there are only as many Victims left as there are players. Victims may need to be redistributed between players during the course of Act II to make this happen. All players should share Victims between each other to keep everyone in the game and having fun anyway. Sharing is caring.

Also, no one wants to enter the finale alone, you want some machete fodder around when the stuff hit the fan, because your Dumb Luck has just run out. **No player can use Dumb Luck in Act III.**





ACT III

Well, you have made it. By this time, all the surviving Victims should have some idea something is amiss and it's not going well for anyone. In Act III, the remaining Victims get to take the fight to the malevolent force that has killed all their friends (and foes). Finally, everyone's luck has run out, though, you cannot use Dumb Luck in Act III.

THE FINAL SCENE

Act III is the finale of the film. It has one final "scene" so to speak, which is not established by the Director. All the remaining Victims start in the set they finished Act II in. Yes, this means they could all be separated. Don't worry though, Act III is much more Victim friendly, kinda.

THE PLAN

At the beginning of Act III, the Victims all get an extended period of play to get together as they see fit and try to formulate a plan for survival. Unlike previous attempts, this one may actually succeed.

Players have almost full narrative freedom here for their Victim. They can all make their way back together, stay where they are and try to make it out solo. And players should feel free to cross communicate, and come up with ideas. This is the final plan to survive. Make the best of the time you have.

While everyone is involved in planning and role-play, the player who was the very first Director should shuffle the Director's Deck and deal five facedown cards to each player.



WC

THE TERROR FINALE

When everyone is ready, said their prayers, made their final goodbyes, and gathered their weapons it's time to enter the final Terror.

Each player will flip over three of their five cards. They each throw their highest card flipped into the middle and add them up. This is the number of cards that must be flipped from the Terror Deck in the finale. Set the Terror Tracker at that number.

Start with the player who was the first Director and rotate around clockwise. Each player draws one card and narrates a part of the Terror. They discard it face up into a discard pile. If a Joker is drawn, the player narrates their Victim's death and the Joker is reshuffled into the Terror Deck before the next draw. **Note: Discarded cards are not shuffled back into the Terror Deck, except the Joker.**

Again, no player can narrate another Victim's death; but they can put them in a bad way. All narrated portions of the Terror should end with an *And*, *But*, *Then*, or *When* allowing the next player to take over the narrative.

Kings and Queens have no value in Act III other than normal cards; the only Cut Scene that will get you out of this Terror is the one across your throat.

If a Jack is drawn, that Player's Calamitous is still added to the total cards that need to be drawn, but there's no need to narrate the Killer showing up unless that player wishes to. Most times, the Killer will be in plain sight during the whole of Act III anyway.

THE END

If any Victims did make it to the end, the player should note how much Dumb Luck they had left on that Victim's index card. If they want to use the Victim in a sequel or in another film, they will get the starting 5 Dumb Luck plus whatever they had saved.

And that's it, congratulations on a successful Slasher film of your own making! Maybe a few Victims made it to the end credit roll, maybe none of them did. That's just how Slasher films go. The important thing is that everyone had fun getting killed.





EXTRA JUNK

FILM IDEAS

THAW

Unbeknownst to the Oil Research Crew or Environmental Activists, the melting glacial ice has released something more than just the latest iceberg. Having been trapped and frozen for centuries, a horde of Viking zombies has just been released from their icy prison.

Plunder, burn, braaaains!

LOCATION

A small, remote research area in Artic Greenland with nothing but miles of frozen tundra in all directions.

KILLER

Name: Viking Zombie Horde

Mask: Armored Bearded Corpses

WoC: Axes, Spears, and Gnashing Teeth

Past: A Viking clan was infected with a zombie virus. The other Vikings rounded them up, and launched them on a long boat into the frigid Artic Ocean. It eventually came to rest in the frozen wastes of Greenland where the zombie Vikings became trapped within glacial ice.

CLIQUE

Researchers vs. Environmentalists

SETS

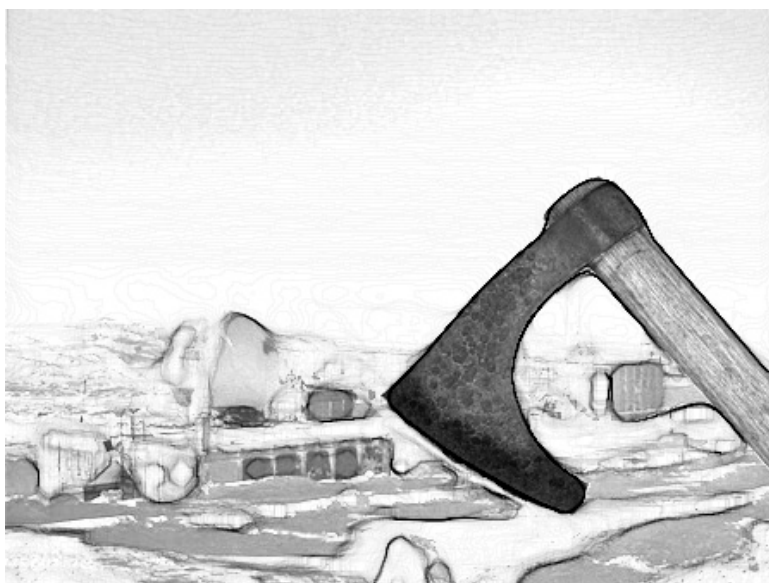
Activist tent
Arctic Lab
Dog Kennels

Coring Rig
Garage
Equipment Shed

ELEMENTS

Ice Axe
Ice Cleats
Sled Dogs
Small Coring Drills
Heavy Winter Clothes
Long Nights
High Winds
White Out
Wolves

Hidden Crevasse
The Old Snowshoes
The Melting Ice Bridge
The Snow Cat
Snowmobile
Shortwave Radio Room
The Privies
Propane Tanks
The Fuel Depot



TERMIGATOR

As Hurricane Irvin heads directly toward the small coastal community of Muertedad, FL a small group of teens decides to hide out and party in one of the new 'hurricane proof' cabins on a nearby island.

A nearby military contractor has lost its latest weapon during its hasty lockdown; a genetically enhanced, monstrous Alligator. And as the last group of lab geeks leave, their truck crashes into the nearby cell phone tower, making the entire area a dead zone.

LOCATION

A small island in the process of having reinforced cabins built on it. It's completely vacated, without power, and the nearest cell phone tower is down.

KILLER

Name: The TermiGator

Mask: A 25ft long, 1.5 ton Alligator that can run 50 mph on land.

WoC: Car Crushing Jaws and Bunker Bashing Tail.

Past: Raised completely in the lab, the TermiGator was designed to be a weapon that could be used against coastal cities of the enemy, a human killing machine.

CLIQUE

In Crowd vs. Outsiders

SETS

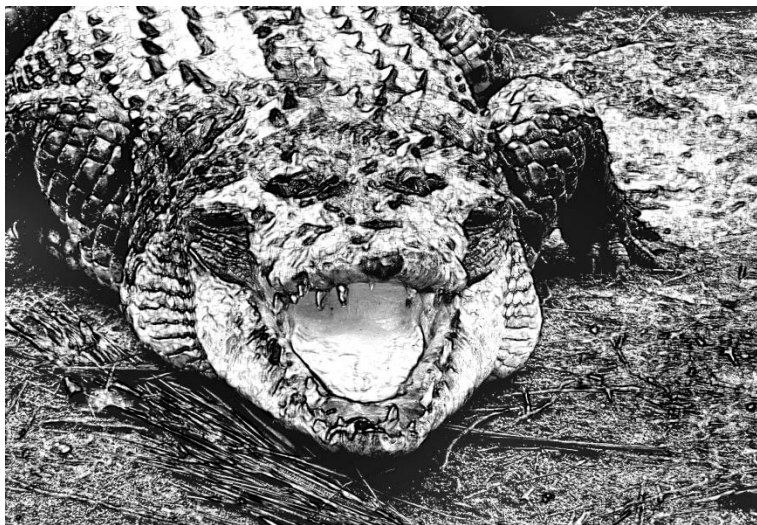
The Path
The Front Steps
The Boat Launch
The Living Room

The Bedroom
The Kitchen
The Port-A-Potties
The Boat

ELEMENTS

The Axe by the Woodpile
The Power Tools
The Generator
The Unstable Dock
The Beer on the Boat
Life Jacket
Paddle
The Rusty Alligator Trap
Bags of Quickcrete

The Boathook
Beneath the Cabin
The Bushes by the Stairs
The Eye of the Storm
Hurricane Force Winds
Flooding
The Gas Grill
Fuel for the Genie
The Boat Motor



EASTER SUNDAY

In the small town of Lackluster, PA the children are about to celebrate another joyous Easter by finding eggs and eating too much candy. The teens take them out while the parents have morning church service.

There's no celebration for lovable old Maude, who's been diabetic all her life. Now those damn kids have straggled into her backyard in their sugar-induced, egg hunting frenzy for the last time.

Maude has snapped, torched the church, and has a sledge hammer to fix these kids with!

LOCATION

Lackluster is a tiny town, lost in the mountains of Pennsylvania.

KILLER

Name: Maude

Mask: Crazy Grandmother

WoC: A Sledgehammer

Past: Maude has had 'diabeetus' almost all 75 years of her life. She wants something sweet, and is tired of everyone rubbing it in her face with their candy-filled holidays. This Easter they must pay!

CLIQUES

Teens vs. Children

SETS

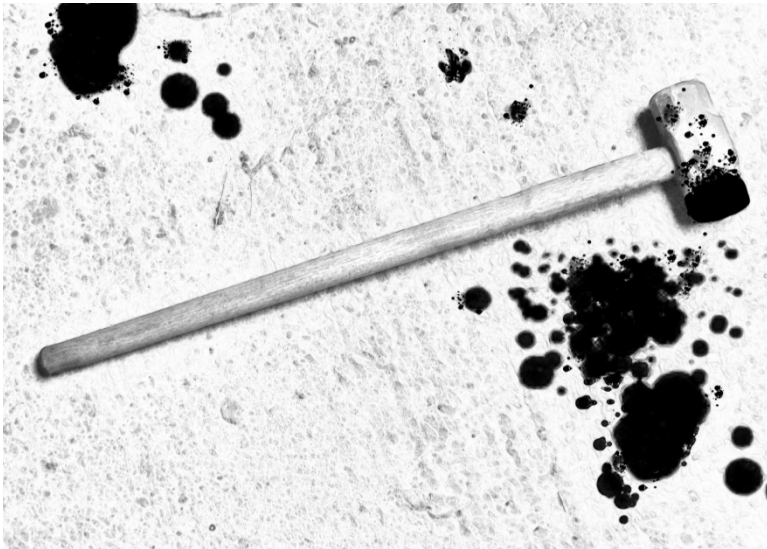
Playground
Middle School
Maude's Basement

The Bathroom
Candy Store
Kitchen

ELEMENTS

Peeps
Easter Eggs in the Basket
Flames in the Old Boiler
Marv's Bunny Costume
Sherriff's Shotgun
Bushes to Hide Eggs in
Bookbag
The Open Locker Door
Lace Doilies

Used Syringes
The Creaking Stairs
A Rustling Sound
The Mirror in the Hall
The Winding Stairs
Flickering Lights
Camera
Box of Moth Balls
Pack of Smokes



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MUST SEE MOVIES

Psycho (1960)	Alone in the Dark (1982)
Blood & Black Lace (1964)	Basket Case (1982)
Night of the Living Dead (1968)	Don't Go to Sleep (1982)
A Bay Of Blood (1971)	The Thing (1982)
Torso (1973)	Pieces (1982)
Black Christmas (1974)	Poltergeist (1982)
Texas Chainsaw Massacre (1974)	Sleepaway Camp (1983)
Deep Red (1975)	The House on Sorority Row (1983)
Alice, Sweet Alice (1976)	Day of the Reaper (1984)
Dawn of the Dead (1978)	A Nightmare on Elm Street (1984)
Halloween (1978)	Silent Night, Deadly Night (1984)
Invasion of the Body Snatchers (1978)	Demons (1985)
The Toolbox Murders (1978)	Phenomena (1985)
Alien (1979)	April Fool's Day (1986)
Phantasm (1979)	Friday the 13th Part VI: Jason Lives (1986)
Tourist Trap (1979)	The Hitcher (1986)

Anthropophagus (1980)	Predator (1987)
Cannibal Holocaust (1980)	Stagefright (1987)
Happy Birthday To Me (1980)	Child's Play (1988)
Maniac (1980)	Evil Dead Trap (1988)
Prom Night (1980)	Pumpkinhead (1988)
The Shining (1980)	Candyman (1992)
Dark Night of the Scarecrow (TV 1981)	Ravenous (1999)
Eyes of a Stranger (1981)	28 Days Later (2002)
Happy Birthday to Me (1981)	Cabin Fever (2002)
Hell Night (1981)	Toolbox Murders (2003)
Just Before Dawn (1981)	Malevolence (2004)
Madman (1981)	Shaun of the Dead (2004)
My Bloody Valentine (1981)	Reeker (2005)
Road Games (1981)	Black Sheep (2006)
The Burning (1981)	Slither (2006)
The Evil Dead (1981)	Behind the Mask: The Rise of Leslie Vernon (2007)
The Howling (1981)	Hatchet (2007)

The Prowler (1981)

[REC] (2007)

OTHER GREAT GAMES

- Dread – The Impossible Dream
- EPOCH – Imaginary Empire
- Scared Stiff – Mike P. Demetro
- Slasher Flick – Spectrum Games
- Geiger Counter – Bleeding Play
- The Final Girl – Gas Mask Games
- Directors Cut: Survival Horror – Crispy Zombie Productions
- Squeam 3 – Jared Sorenson
- Killer Thriller – Timeout Diversions
- Dead of Night – Steampower Publishing
- Dead Meat: Ultima Carneficina Dello Zombie! - Sean Wipfli

CHARTS AND GRAPHS

Table 1-1: Ratings

	LANGUAGE	DRUG USE	VIOLENCE	SEXUAL CONTENT
G	Crude Language, but no Profanity	None	Slapstick or Comical	None
PG	Mild Profanity	Implied	Mild Realistic	Brief Nudity
PG-13	Infrequent Profanity	Soft Drug Use (Alcohol, Tobacco, Marijuana)	Strong Realistic, Persistent Implied	Brief Nudity, Implied Sex
R	Constant Profanity	Hard Drug Use, Drug Abuse, Overdose	Rough and Persistent	Full Frontal, Sex Scenes
NC-17	Explicit and Grotesque	Constant and Graphic Drug Use	Extreme and Exaggerated	Explicit Sex, Brutal Sex

Table 1-2: Location Ideas

	Hearts	Diamonds	Clubs	Spades
Ace	Summer Camp	Amusement Park	Ancient Temple	Military Base
2	Small Cabin	Old Farm	Suburbia	Roadhouse
3	Out in the Woods	Slaughter House	Archeological Dig	Brothel
4	Salvage Yard	Mansion	Abandoned Village	Ski Lodge
5	Cave System	Uninhabited Island	Hospital	Beach Resort
6	Sorority House	Parking Garage	Theater	Nightclub
7	Abandoned Factory	School	Arctic Research Site	Bed & Breakfast
8	Old Hotel	Sewers	Ship	The Projects
9	Remote Motel	Subway Tunnels	Spacecraft	A Stadium
10	Small Town	Cemetery	Castle	A Deep Valley
Jack	Fallout Shelter	Church	Remote Village	Nuclear Test Site
Queen	Steam Tunnels	Mall	Secret Laboratory	Airport
King	Asylum	Ancient Ruins	Plantation House	Shopping Center

Player/Victim Ratios

# of Players	# of Victims per Player
3-4	3
5-6	2

Table 4-1: Understanding the Cards

Type of Card	Effect to the Narrative
Jack	The Killer Appears!
Queen	Cut Scene to a Female Victim
King	Cut Scene to a Male Victim
Joker	The Killer gets you!

TERROR TRACKER

- | | | | | | | | |
|----|---|----|---|----|---|----|---|
| 1 | ● | 18 | ● | 35 | ● | 52 | ● |
| 2 | ● | 19 | ● | 36 | ● | 53 | ● |
| 3 | ● | 20 | ● | 37 | ● | 54 | ● |
| 4 | ● | 21 | ● | 38 | ● | 55 | ● |
| 5 | ● | 22 | ● | 39 | ● | 56 | ● |
| 6 | ● | 23 | ● | 40 | ● | 57 | ● |
| 7 | ● | 24 | ● | 41 | ● | 58 | ● |
| 8 | ● | 25 | ● | 42 | ● | 59 | ● |
| 9 | ● | 26 | ● | 43 | ● | 60 | ● |
| 10 | ● | 27 | ● | 44 | ● | 61 | ● |
| 11 | ● | 28 | ● | 45 | ● | 62 | ● |
| 12 | ● | 29 | ● | 46 | ● | 63 | ● |
| 13 | ● | 30 | ● | 47 | ● | 64 | ● |
| 14 | ● | 31 | ● | 48 | ● | 65 | ● |
| 15 | ● | 32 | ● | 49 | ● | 66 | ● |
| 16 | ● | 33 | ● | 50 | ● | 67 | ● |
| 17 | ● | 34 | ● | 51 | ● | | |