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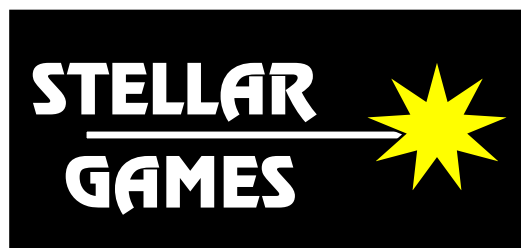


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**WE'D LIKE TO THANK ALL THE PEOPLE WHO STAY UP LATE
WATCHING BAD MOVIES TO MAKE THIS GAME POSSIBLE**

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And to everyone else who helped
"Thanks"

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REEL LEADER: PREVIEW

Hello dahlings. This is Demonna, your hostess, here to lead you through the world of Bad Movies. That's D-E-M-O-N-N-A, Demonna, rhymes with madonna, and that's all we have in common, honey.

Before I introduce this turkey of a game, just remember that your local library is filled with books written by great authors. Instead of reading this, you could be reading Shakespeare, Dickens, Poe... Oops! Hi boss. Drop the literary lecture and introduce the game? Oh, yes. I was just getting to that.

Ahem. Bad Movies. You've seen them, haven't you? On The Late Show and in the afternoon, especially Saturday Afternoon Matinees. You know the type, don't you? Things like Godzilla versus Megalon versus The

Frankenstein Monster versus The Evil Brain from Planet X. I'm not talking about classics of cinema. I'm not even talking about "B" Movies. I'm talking about low-budget films with hokey Special Effects, melodramatic overacting, and unbelievable plots. I'm talking about Bad Movies. I'm talking about the Movies we all love best!

While you were watching one of these gems, have you ever thought: "If I were in that situation, I'd do it differently?!" Well, with It Came From The Late, Late, Late Show, you can!

The idea behind The Late Show, as it's called for short, is simple. You play an "Actor" appearing in a "Movie," defending humanity from a variety of alien and subhuman fiends, hungry zombies, communist spies, IRS auditors and other unspeakable horrors.

Reel Leader: Preview

"Sounds great," you say, "but what do I need to play it?" Simple. You need the following:

1. **This book.** The Late Show emphasizes Role-play over rule-play, but it is still useful to know a few of the rules. Personally, I ignore every rule I come across, anyhow.
2. **Players.** You know, people. I suppose you could play the game with Rutabagas, but I doubt it would be very exciting. I don't recommend too many Players sitting in on any one game: It tends to get too distracting when a lot of people talk all at the same time.
3. **Ten-sided dice.** Late Show operates around probabilities determined by rolls of ten-sided dice. These are available at most game and hobby stores. At least two for each Player are recommended.
4. **Pencils.** These are for writing notes to keep track of the action, or for drawing doodles.
5. **Paper.** To write on, unless you don't mind writing on the wallpaper or the person sitting next to you (though they might mind it).
6. **An Envelope.** This is for you to put ten dollars in and mail it to me, Demonna, care of Stellar Gam... What's that? C'mon, Boss, I need the money. A girl's gotta live, too. What? Photographs? Eh-heh. Listen, uh, disregard what I just said. And forget about the photographs. Please.

And finally, you need a **SENSE OF HUMOR!** For Heaven's sake, don't take The Late Show seriously. If you do, you're missing the whole point of the game, which is to have fun!

Still haven't decided to try Romeo and Juliet? -SIGH- Well then, I'll turn you over to the author. I'm sure that

his writing style will send you straight to the nearest library, screaming for something intelligent to read. On top of not being able to write, the author doesn't take constructive criticism well. He didn't use a single one of the suggestions I made (and I made a bunch!). Most especially, I thought he should have left more room for my comments and observations, which are clearly the high points of this entire game. Furthermore... Oh! There you are boss. I was wondering where you'd gone. Quit trying for more lines or the pictures go to the Enquirer? No problem! Anything you say!

And so, without further ado, I present to you the author of *It Came From The Late, Late, Late Show*.

ROLE-PLAYING ON THE LATE SHOW

A Role-playing game (RPG) is a type of game where the Players assume the Roles of various characters that operate within the context of a "world" devised by the creators of the particular game. *It Came From The Late, Late, Late Show* borrows its context from the bad, campy Movies that Hollywood produced and continues to produce in seemingly infinite numbers. To capture the flavor of old Movies, various film-making terms have been used to describe the rules of The Late Show. You should become familiar with a few of these terms right now. You will learn others as you continue to read further.

A **Movie** is any one scenario of The Late Show. A Movie is usually completed in one sitting, though some Movies can last for two or more sittings.

A **Series** is a set of Movies played through by the same set of Actors, though new Actors may be introduced during a Series.

The **Director** is the person in charge. He has the fun task of making up the events of each Movie, and

playing the Roles of Monsters, Extras, and Co-Stars the Actors happen to meet. When Combat occurs, the Director is the person who makes the attack rolls for the opponents of the Actors.

A **Cast Member** is a character appearing on The Late Show. Cast Members fall into four categories: Actors, Monsters, Extras, or Co-Stars.

An **Actor** is any character controlled by a Player on The Late Show. The Actors are the heroes of the game, sworn to defeat the Enemies of Mankind, Uphold Good, and Protect the Innocent. *Oh, right. Do they have to help little old ladies across the street, too?*

The **Monster** is the enemy of the Actors. Monsters may be supernatural, alien, manufactured, accidentally created, or human. They occasionally have Extras or other Monsters serving them.

An **Extra** is a Director controlled Cast Member (usually human) with no FAME, who is not a Monster. Extras can serve a variety of purposes. They can be henchmen of Monsters, companions of the Actors, act as sources of information, or provide some comic relief. Extras also act as appetizers for the Monster to chew on before the main course of Actor is served.

A **Co-Star** is a Director controlled Cast Member (usually human) with FAME, who is not a Monster. Co-Stars fill many of the same functions as Extras, but have more depth of character, and usually last longer in a Movie.

The **Setting** is the location of the Movie. The Setting may be a small town in The Midwest, an alien world, a large city, deep space, a remote island resort, or some stretch of terrestrial or alien wilderness. The Setting will usually depend on the type of Movie that the Director is running. The Late Show is structured toward bad Monster and science-fiction Movies such as those prevalent during the

1950's, but is flexible enough to fit most genres. An Actor may star in a Classic Horror film, a Space Opera, a Japanese Science-Fiction Movie, an Alien Invader film, or a Slasher flick. The possibilities for Movies are limited only by your imagination.

A **Role** is the part played by an Actor in a Movie. Your Role may change from Movie to Movie. In one Movie, you may be a student on vacation. In another, a member of a scientific team investigating an archaeological site or a UFO report. In yet another, you may be a crew member of a spaceship. Your Director will provide you with a brief description of your Role, but it will be up to you to provide the personality and motivation. Just remember, bad acting and stereotypes have always been a part of Bad Movies, and I encourage the Actors and the Director to overact their Roles as much as possible. Professors should be learned and pedantic. Army Generals should be stubborn and bull-headed. Mad Scientists should be brilliant and egomaniacal. If a Cast Member has an accent, it should be thick to the point of being incomprehensible, and every mannerism should be overdone to death.



DICE

You need ten-sided dice to play The Late Show. In order to save room, the notation d10 is used as shorthand for a single ten-sided die.

There are two types of rolls used while playing The Late Show: the summing roll and the percentile roll.

A summing roll is made whenever

Reel Leader: Preview

you see "d10" preceded by an integer (1d10, 2d10, 3d10, etc). The integer is the number of dice that must be rolled.

To make a summing roll, you roll the number of d10 called for, then add together the results. For example, if a rule calls for a roll of 3d10, three dice are rolled, and the three numbers generated are added together. The total of this addition is the number generated by the summing roll.

To make a percentile roll, two d10 are used. One d10 is designated the "tens" and the other one the "ones" (it is helpful to have different colored dice to avoid confusion). Both dice are rolled, and the two results produced are read as a two-digit number. This produces a number between 01-00(100) inclusive. The notation "d00" is used to denote a percentile roll.

ROLLING VERSUS TALENTS & ABILITIES

The most common use of the d00 is when an Actor is attempting to use a Basic Ability or Talent, and there is doubt as to whether the attempt will succeed. When this occurs, percentile dice are rolled, and the number produced is compared to the Basic Ability or Talent against which the roll is being made. If the result is lower than or equal to the Basic Ability or Talent, the attempt was successful. If the result is higher than the Basic Ability or Talent, the attempt fails. For example, if a Player whose Actor has a BRAINS of 25 is called upon to make a roll against his Actor's BRAINS, that Player needs to roll a 25 or less on his d00 to suc-

ceed. If the roll is a success, the Actor in question succeeds at focusing his gray matter, and probably avoids a lot of unnecessary pain.

NOTE: On a roll of 100 (00), any attempt to do something will always fail, even if the Talent is higher than 100. Conversely, on a roll of 01, any attempt to do something will always succeed, even if the Basic Ability or Talent is effectively below zero through the use of modifiers.

ACTING APPROPRIATELY STUPID

A character in a Bad Movie does things to lower his life expectancy that no person in their right mind would ever consider doing. Such behavior is called Acting Appropriately Stupid.

For example: a lunatic is killing people at a resort where an Actor is staying. One night, the Actor comes back to his room, finds the door open, and notices a trail of fresh blood leading into the bedroom. Common sense would say to leave quietly (or maybe not so quietly). But No. Our Actor is overcome with curiosity, momentarily forgetting about Axe Wielding Lunatics and other such trivia. Sooooo... He follows the trail into the bedroom, only to find...

You get the general idea. But don't worry too much. The stars of Movies rarely suffer any lasting harm, and Acting Appropriately Stupid adds greatly to the fun and atmosphere of the Movie. Directors may also give out bonus FAME points to Actors who Act Appropriately Stupid



REEL I CASTING YOUR ACTOR

The most important thing about casting: Don't trust your agent! Mine promised me a great career as a film star, but all he could get me was this hostess Role. Said it had something to do with my Wardrobe. But I've got an audition for a new Movie that I'm late for already, so if you don't see me again, you'll know I got a real part. Later, darlings, and good luck on your dice rolls.

Actors on The Late Show have five Basic Abilities: **BUILD**, **DEXTERITY**, **BRAINS**, **LOOKS**, and **FAME**. To generate each of these Basic Abilities, the Player rolls **4d10** for each. **SURVIVAL POINTS** are then determined from the Basic Abilities.

The Basic Abilities of most Actors will tend to be in the low twenties.

This is twice human average. Extras, who are normal humans, have 10 in all Basic Abilities except FAME. The FAME of an Extra is always zero. Actors, on the other hand, have to be able to do their own stunts, think quick, and, of course, be better looking than the Extras.

BUILD (BLD) is a measure of the Actor's physical power and fitness. BUILD, along with FAME, is used to determine an Actor's SURVIVAL POINTS. It helps determine an Actor's Movement (See Combat) and is used as a basic modifier for certain Combat Talents and Other Talents of a physical nature. As a rule of thumb, an Actor can lift five pounds per point of BUILD possessed. BUILD also helps determine how much damage an Actor can do when he hits the Slime Thing from Dimension Protoplasm over the head with a hammer. An Actor can do an additional amount of Damage equal to 1/5 his BUILD. This will be referred to hereafter as HTH, for Hand-to-Hand Damage.

DEXTERITY (DEX) is a measure of the Actor's manual dexterity and his physical agility. DEX is used as the Dodging ability of an Actor (See Combat). It is also used as a basic modifier for certain Combat Talents and Other Talents that depend on agility. *Such as playing video games and dodging attacks by the Chainsaw wielding Lunatic Killer you just punched in the hockey mask?*

BRAINS (BRN) are a measure of how easily the Actor can reason and grasp new information. BRAINS are used as a basic modifier for intellectual Talents, and are also a measure of an Actor's perception. Whenever the Director feels something is not immediately apparent (such as a trail of slime leading behind a curtain), a successful roll versus BRAINS may be required for an Actor to notice it.

LOOKS (LKS) are a measure of the physical appeal and attractiveness of an Actor. While LOOKS may help the Actor get a date

for Saturday night, there are disadvantages, as most Monsters seem to choose good-looking victims. LOOKS are used to gauge reactions and first impressions (a successful roll versus LOOKS means a favorable first impression), and as a basic modifier for Talents dependent on physical beauty (such as Cheerleading).

FAME is a measure of an Actor's experience and influence. This is a very important Basic Ability, as famous Actors are very influential in affecting the progress of a Movie. **Unlike the other Basic Abilities, FAME increases by 1d10 after each Role the Actor plays.**



FAME can be used to influence the progress of a Movie in several ways. Certain special actions in Combat, such as Walking Off The Set or Film Break, require that FAME be used. FAME is also a measure of the Actor's luck. Whenever the Director believes that a situation should be left up to chance, he may require the Player of an Actor to make a FAME roll. For example, Rick Remington, an Actor, just crashed his car after noticing a lunatic killer in the back seat. Rick, quite understandably, wants to get out. The Director may require Rick's Player to make a successful FAME roll to see if the door will open (a failure of this roll

would indicate that the door has been jammed shut in the crash).

FAME also determines how an Actor reacts to dangerous or terrifying situations. Whenever an Actor is confronted with a frightening situation (such as the appearance of a ghost or an unearthly Alien), the Director may require his Player to make a Terror Roll versus FAME (See "Reel III: In The Heat Of Combat"). If the Terror Roll is successful, the Actor may stand firm and face the danger. If the roll fails, the Actor will faint, freeze with fear, gibber in terror, run away screaming, etc. The Terror Table in Reel III may be used to determine exactly what happens when such a roll fails. Of course, if the Actor wishes to run away screaming, he may do so (if he's smart), even if his FAME roll was successful.

The number and type of Props an Actor may have at the beginning of a Movie is dependent on FAME. So is the quality of his Wardrobe.

FAME, along with BUILD, is used to determine an Actor's SURVIVAL POINTS, and is also used as a basic modifier for Talents which require force of will, determination, or just plain luck.

SURVIVAL POINTS (SP) are determined by adding together the Actor's BUILD and FAME. Note that as an Actor's FAME increases, so do his SP. SP are a measure of how much apparent physical damage an Actor can withstand before being removed from a Movie (dying). When an Actor's SP reaches zero or below, that Actor must act as though he is unconscious and dying. See Beyond Death's Black Door for more information.

Actors also have a **PERSONAL PROFILE, TALENTS, PROPS**, and a **WARDROBE**. The methods for generating all these aspects of an Actor are as follows:

PERSONAL PROFILE

An Actor's Personal Profile includes information such as name, appearance, motivation and personality. The choices made in this section of Casting are up to you, though your Director has the right to veto or require certain aspects of a Personal Profile.

Name. I suggest that you choose a name that will suit your Actor's personality. For example, a tough Actor with a preference for guns the size of Howitzers might be called Bill Magnum or Stella Steelgrave. A cynical Actor with a preference for biting jokes may be called Roy Voltaire or Katherine Rand. The All-American, suburbanite Actor may be called Joe Miller or Betty Masters.

Appearance. This is your Actor's height, weight, and coloration.

Motivation is your Actor's goal in life, and the chief determinant of the direction of his behavior. It should be stated simply. For example: "Have Fun," "Discover the secrets of the Cosmos," etc.

Personality is an Actor's loves and hates, mannerisms, background, quirks of behavior, etc. This will help you in playing your Actor. When in doubt as to how your Actor will react in a given situation, just ask yourself what type of behavior would fit the personality you have devised for him or her.

PROPS

Your Director will provide you with a list of Props he feels your Actor will need for his Role in the Movie currently running.

You may also choose additional Props for your Actor, up to a number equal to his FAME divided by 10 (round down). Props are chosen from the appropriate section of "Reel V:

Reel I: Casting Your Actor

The Properties Department." As an Actor gains more FAME he gets a better choice of Props. The Director may disallow any Prop he considers inappropriate for the Setting of his Movie.

At the end of the Movie, all Props are returned to the Properties Department.

WARDROBE

Your Director may specify a certain type of Wardrobe for your Actor at his discretion.

You may also choose additional Wardrobe items, or a complete Wardrobe for your Actor from the list found in "Reel VI: Wardrobe." Your Director may, however, veto the choice of certain Wardrobe items.

TALENTS

Talents are the products of training and research by Actors. A Talent is a learned skill, and is different from the Basic Abilities, which are inherent. An Actor on The Late Show begins with **20 1d10** rolls to generate Talents. The Player may place these 1d10 rolls wherever he pleases, in any combination, in either Combat or Other Talents. Each 1d10 roll must be placed into a single Talent, however, and may not be split up among two or more Talents. For example, if you roll a 4 on a 1d10 roll, you must place all four points into one Talent, and not place two points into one Talent and two points into another Talent. When making the first roll in a Talent (i.e., the Talent score was previously zero) one of the Basic Abilities is added to that first roll and that first roll only. The Basic Ability that is to be used is listed in parentheses after the name of the Talent in the Talent Descriptions on the following pages.

As an example, consider the case of Lisa Luscious. Lisa's Player is generating her Talents and decides that she wants Cheerleading. She rolls the first

of her 1d10 rolls, and gets a result of 7. Since this is the first roll made in Cheerleading, the appropriate Basic Ability is added to the roll. Cheerleading is based on LOOKS, and Lisa's LOOKS are 26. Her Player adds 26 to the roll of 7 for a result of 33. This is Lisa's present Cheerleading score. Lisa's Player may choose to add more of the remaining 1d10 rolls to Cheerleading, but would not add Lisa's LOOKS to any of these rolls. When she chooses to generate additional Talents, she would repeat the procedure she used for Cheerleading, adding the appropriate Basic Ability to the first roll made in the Talent, but not to any subsequent rolls.

Please note that you do not get to add the appropriate Basic Ability to a Talent until you make the first roll in that Talent. You may not use your Actor's Basic Abilities in place of Talents. At least one 1d10 roll must be placed into a Talent before it can be used.

There is no limit to how high a Talent may be, but remember: a roll of 00 (100) always means that the attempted use of a Talent has failed. This does not mean, however, that Talent scores above 100 are not desirable. If your Director uses modifiers "on the die," that is, requires you to add numbers to the result of your d00 roll to reflect a greater level of difficulty, a score in excess of 100 could be useful.

After playing a Role in a Movie, an Actor gets an additional ten 1d10 rolls to place in Talents. This reflects time to train and study between Movies.

Individual Talents are fully described in "Reel II: Talents."





REEL II TALENTS

Well, I'm back, and as you might have guessed, I didn't get the part. Suits me fine, too. They wanted me to scream at everything that moved, then faint into the hero's arms. While I didn't have a problem with the hero's arms, I didn't care for the screaming. Personally, I like to cause the screaming, not do it. Just goes to show that nobody appreciates Talent nowadays.

Speaking of Talents, its time to choose some for your Actor. The Talents listed below are the ones that the author thinks are important. If his performance is up to par, he left out all the important ones, and you'll have to think them up yourselves.

The Talents listed below are divided into Combat and Other Talents, for convenience of reference. When generating or raising Talent scores, all the Talents are considered to be one group. You may place your 1d10 rolls

into Combat Talents, Other Talents, or a combination of both. The Basic Ability shown in parentheses after the name of the Talent is the Basic Ability which is added to the first roll made in that Talent.

COMBAT TALENTS

Unarmed Combat (BLD): This Talent allows an Actor to fight with bare hands (or feet, or elbows, etc.). The style of Combat practiced is up to the Player and his conception of his Actor's persona. It may be fisticuffs, boxing, wrestling, karate, judo, kung fu, savate, etc. Unarmed Combat does 1/5 of an Actors BLD in damage upon a successful hit.

Knife (BLD): Ability to fight with daggers, meat cleavers, kitchen

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knives, and other small sharp objects. This Talent includes the ability to throw knives as well as use them in close Combat.

Sword (BLD): Includes use of European and Asian style swords, machetes, or other large, sharp, objects.

Club (BLD): Ability to fight with a wooden stick, metal tube or metal bar. Allows use of European and Oriental staves, as well as clubs and other implements of bludgeoning. Includes the use of axes, chains, and most lawn and garden tools due to the similarity of movement. Also chair legs, table legs, victim legs, etc.

Bow (DEX): The ability to fire long and short bows, composite bows, and crossbows.

Spear (DEX): Ability to stab with or throw any long, straight, sharpened stick. Includes the use of javelins.

Pistol (DEX): Use of revolvers or semi-automatic pistols. Includes the ability to use terrestrial ray or laser pistols. May also allow use of alien ray or laser pistols.

Rifle (DEX): Allows use of bolt-action or semi-automatic rifles. Includes the use of ray or laser rifles. May allow use of alien ray or laser rifles.

Automatic Rifle (DEX): Ability to use an automatic weapon like an M-16 or Uzi. May allow use of alien automatic weapons.

Power Tools (BLD): Use of such things as Chainsaws, Power Saws, Drills, Automatic Screwdrivers, Staple Guns, etc. to inflict damage.

Throwing (DEX): Ability to throw grenades, rocks, or other small objects that can be easily held in one hand.

Heavy Weapons (DEX): Allows firing of weapons such as large machine guns, tank guns, bazookas, large laser guns, large ray guns, etc.

Artillery (BRN): Allows firing of Artillery Pieces, Spaceship

Weapons, or Short Range Missiles.

Strategic Weapons (BRN): Allows firing of Ballistic Missiles. *Yeah! That sounds like fun!*

Other Combat Talent (Appropriate Basic Ability): Anything else with the Director's approval.

OTHER TALENTS

Acrobatics (DEX): Ability to perform as an acrobat or gymnast. Includes basic gymnastics and tumbling, as well as more advanced skills like walking a tightrope, use of a trapeze, vaulting, or working on the rings.

Acting (LKS): The ability to play a role for an audience in an entertaining manner. *If you have this Talent, what are you doing on The Late Show?*

Administration (BRN): Skill at understanding and manipulating bureaucratic rules and regulations. Can help cut red tape or get Government Agents off your back.

Agriculture (BLD): The ability to cultivate the ground to raise crops, and to care for livestock.

Aircraft (DEX): This Talent allows the Actor to fly most types of aircraft. No roll is needed under normal circumstances.

Alertness (BRN): The ability to notice things not readily apparent. Roll versus this Talent instead of Brains when the Director wants to know who sees what.

Ambidexterity (DEX): Your Actor can use either hand equally well.

Animal Husbandry (BRN): Ability to care for animals. Includes the ability to perform simple medical treatments on animals. *Whew! For a second there, I thought you had to marry a sheep or something.*

- Animal Training** (BRN): The ability to train animals through the use of behavior modification techniques. Allow at least one week of training for a simple task, and longer for more complex tasks or behavior that is not natural for the animal. *Sounds like a Talent I need for my next date.*
- Archeology** (BRN): Allows the Actor to find old artifacts and fossils, gain information from them, and possibly determine their significance or value. May allow an Actor to conclude that an old artifact found is of alien origin.
- Astrology** (BRN): Using the planets and the constellations to predict the future or to find out information about a person.
- Astronomy** (BRN): Scientific knowledge of the planets and the stars.
- Biochemistry** (BRN): Knowledge of the life processes of plants and animals. Includes knowledge of basic chemistry. May allow an Actor to devise antidotes to toxins or to discover what poisons affect the Horrible Alien Invaders.
- Biology** (BRN): Knowledge of types and normal behavior or state of plants and animals. May allow the Actor to determine if something is amiss in the normal ecology.
- Bluffing** (FAME): This allows an Actor to possibly scare off another Cast Member or convince someone of superior ability or resources. This Talent is usually worthless against Monsters that are mindless (like the Undead Scuba-Diving Zombies).
- Business** (BRN): The ability to engage in commercial activity as a means of livelihood or profit.
- Carousing** (BLD): Talent at having a good time. Includes the ability to consume mass quantities of alcoholic beverages without falling down repeatedly and without suffering the normal consequences of THE MORNING AFTER.
- Cheerleading** (LKS): The ability to shout encouraging chants toward groups engaged in some form of competition. If this Talent is used successfully while Combat is in progress, the members of the side being cheered on may subtract 10 from rolls versus any Combat Talents being used during the Frame of successful cheering, thereby making a successful hit more likely.
- Computers** (BRN): Ability to access information from or construct programs for computers. May allow the Actor to understand alien computers. *All computers are alien to me.*
- Construction** (BLD): Ability to construct buildings or fortifications for dwelling or defense.
- Cooking** (BRN): The ability to prepare food that is pleasing to the eye and tasty to the palate. Useful in preparing last meals for the Actors before the Monster shows up.
- Driving** (DEX): This allows the Actor to drive most types of land vehicles under normal circumstances without the necessity of a roll. Under rainy conditions or at high speeds, the Director may ask for a roll versus Driving.
- Electronics** (DEX): Understanding of electrical and electronic devices. If proper tools and parts are available, the Actor may be able to repair or modify electrical and electronic equipment, or even build complete devices. When used with the appropriate Science Talent, it may be possible to build gadgets to help eradicate Monsters.
- Etiquette** (BRN): Possession of impeccable manners and the ability to socialize with the "upper crust of society."
- Explosives** (BRN): This gives the Actor knowledge of typical explosives, timers, and fuses, and the ability to place and set explosive devices.

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Tricky explosives like those that have contact fuses require that a successful roll be made. Failure of this roll could cause an Actor to literally go to pieces.

First Aid (DEX): Allows an Actor to dress wounds and provide aid and comfort to injured persons. May be used on self. Restores 2d10 of lost SP. May be used only once per set of wounds. In no case can the SP of an Actor be raised to a level higher than his original SP at the beginning of the Movie.

Fishing (BRN): Ability to catch or trap fish or other aquatic animals. Use of lines, nets, traps, etc. *Oh, this sounds sooo exciting, it just makes me want to run out and drown a worm.*

Gambling (FAME): This is skill at games of chance. On a successful roll, the Actor will win the game being played. If two Actors are gambling with each other, the one who rolls the most points below his Talent Score wins the game.

Geology (BRN): Knowledge of the structure and composition of rocks and minerals. May allow an Actor to determine that the earth tremors near the small resort village are the result of the Monster Spawned by Toxic Waste rolling over in its sleep.

Heavy Equipment (DEX): Ability to operate graders, bulldozers, cranes, etc. Includes ability to drive Tanks.

History (BRN): A good working knowledge of general history. May allow an Actor to know facts and legends peculiar to a particular area.

Hunting (DEX): The ability to find, pursue, or kill game. *How about game designers?*

Intimidation (BLD): This Talent allows the Actor to intimidate others. The intimidated Cast Member will back off or flee on a successful roll. This Talent rarely works on other Actors.

Leadership (FAME): The ability to guide or direct groups of people. This may allow the Actor to enlist Extras to work for a common cause. *Like building a Super-Duper Monster Zapper.*

Lip Reading (BRN): Ability to read the lips of anyone within sight if view is unobstructed. Use of this Talent requires great concentration on the speaker's face and hands.

Locksmith (DEX): Skill at repairing locks and grinding new keys. Includes the ability to open locks by using lock picks.

Lying (BRN): The ability to come up with a story or tell a falsehood without being caught. Will not work if the facts obviously contradict the lie.

Mechanics (DEX): Ability to repair and maintain mechanical devices such as a car engine or other machine if proper tools and parts are available. May allow fabrication of machines if enough parts are available.

Medicine (BRN): Diagnosis and treatment of diseases and injuries. Unless the Actor with this Talent is a Doctor, it functions exactly as First Aid. An Actor may only be a doctor with the Director's express permission.

Mental Mapping (BRN): The ability to just "know" which way is North. Use of this Talent can let you find your own path back to where you started from easily.

Military Intelligence (BLD): Military Intelligence is a contradiction in terms in most Movies, but this Talent can be useful. It allows access to military secrets if a successful roll is made.

Motorcycles (DEX): Ability to operate two- and three-wheeled motorcycles and ATV's.

Mountain Climbing (DEX): Use of equipment to scale sheer rock walls. Make a roll when approximately one-half of the distance has

been covered to find out if you have slipped. Your Director may require a FAME Roll to see if your safety rope holds.

Music (DEX): The ability to play a musical instrument in a manner pleasing to listeners. The instrument must be specified, and each instrument is a separate Talent.

Nuclear Physics (BRN): Knowledge of the inner workings of the atom. Includes a working knowledge of the physical sciences and the laws governing them. If fissionable materials are available, the Actor may build nuclear devices with a successful roll versus this Talent. Failure of this roll could cause the Actor to have more first-hand experience with Nuclear Physics than he ever desired.

Occult Knowledge (BRN): Knowledge of magic, the supernatural, witches, magicians, ghosts, and related beasts. This Talent gives the Actor the ability to interpret occult texts and make deductions about supernatural phenomena. Useful for finding the right Incantation of Banishment.

Parachuting (DEX): Ability to jump and land without harm while using a parachute.

Persuasion (FAME): The ability to convince or cajole someone to your way of thinking, share your opinion, or perform some action for you if it is not totally against their beliefs. This Talent rarely, if ever, works on other Actors.

Photography (DEX): Ability to use still or motion cameras. Useful for recording your exploits or for taking pictures of the Slimy Swamp Stalker to send home to your mother.

Plumbing (DEX): Ability to install water lines and plumbing fixtures, and to unclog drains. Useful Talent if the Monster lives in the toilet or hates water.

Psychology (BRN): Knowledge of and ability to treat disorders of the human mind. This is handy to have, as many phenomena found on The Late Show will cause the screaming meemies.

Radio Technician (DEX): Ability to operate radio equipment, ranging from the use of a walkie-talkie to the use of a spaceship communications console. Includes the ability to maintain and repair such equipment.

Research (BRN): Ability to search out and find information from libraries or public record sources such as newspaper files, Records Offices, etc.

Riding (DEX): Ability to control and ride an animal. Roll when getting on an animal for the first time. A roll is also required under circumstances not normally encountered, such as being chased, riding a frightened animal, etc.

Screaming (LKS): The ability to emit a high-pitched, extremely loud, cry of terror. If a successful roll is made, other Actors within earshot will reach the screaming Actor before he or she can be attacked. The Actors within earshot are under no compulsion to respond to the scream, but most probably will (See Acting Appropriately Stupid).

Sign Language (DEX): Ability to converse by using non-verbal gestures. Only works if the person you are talking to knows Sign Language as well.

Singing (BRN): The ability to sing in a manner pleasing to listeners.

Spaceships (DEX): This allows the Actor to fly spaceships of terrestrial make. No roll is necessary under normal conditions. May allow piloting of alien spaceships at the Directors discretion as well.

Sports (BLD): The ability to compete or engage in some form of sport. The sport must be specified, and each

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sport is a separate Talent. Examples: Football, Basketball, Baseball, Hockey, Water Polo, Cricket, etc.

Stealth (DEX): The ability to move or come and go secretly and quietly without being observed by others. Allows one to move silently in almost any terrain and leave little or no trail. Includes the ability to hide unnoticed in even scant cover or shadows if motionless. Useful in avoiding the attentions of Monsters and other antisocial creatures. *Like Boss, maybe?*

Streetwise (FAME): The ability to survive on the streets of a large urban center. This includes finding food, shelter, and how to interact with the inhabitants of this environment.

Surgery (DEX): Ability to perform general surgery and to use surgical instruments. Unless the Actor with this Talent is a Doctor, it functions exactly as First Aid. An Actor may only be a doctor with the Director's express permission.



Swimming (BLD): The ability to swim

in liquids or liquid-like materials without drowning. The Actor must be relatively free of encumbrance. A distance of five miles may be covered before rest is needed under normal circumstances. Cold or rough water will tire the swimmer more quickly.

Teaching (BRN): The ability to explain complex concepts and skills in a manner simple enough for someone else to learn.

Time Sense (BRN): The ability to "know" what time it is without relying upon outside clues. Unconsciousness will alter the "Time Setting," but normal sleep will not. Correcting the Time Sense is easily done if the proper time is ascertained.

Tracking (BRN): The ability to follow a trail or recognize tracks of humans or animals. Can determine time since passage, direction, number of creatures, etc. Useful for finding Monsters, or, more importantly, for avoiding them.

Traps and Tricks (DEX): The ability to set traps to capture or kill animals. Includes knowledge of boobytrapping.

Water Vehicles (DEX): Ability to operate small boats, both power and sail.

Other (Appropriate Basic Ability): Any Talent that the Player desires that is not listed above may be acquired with permission from the Director

*Yow! Like, Totally
Heinous Bite Radius,
Dude!*

REEL III IN THE HEAT OF COMBAT

Congratulations! You now have a complete Actor, and are ready to take on any Monster that can be found in the shadows of the Film Studio. Just remember, though, that Monsters rarely take being interrupted with good humor, and will probably attempt to make your career a short one.

Picking a fight with a Monster is considered to be Acting Much More Than Appropriately Stupid. Think about it. Godzilla only has to step on you once to ruin your whole day. The Actor who can defeat his opponents by using his wits will definitely spend less time in a body cast.

Of course, there will be times when your Actor absolutely must fight. Say when trapped in a room with a cheery fellow who is wearing a mask and revving his power tools. If your Actor finds himself in such a situation, remember that fainting is always a viable option. It hurts less that way.

THE COMBAT SET

Some Directors may wish to map out important places on graph paper. This helps the Director and Players keep track of the action. In such a case, each square (or hex) on the graph paper is considered to be five feet across. Miniatures, numbered markers, or pins may be used to represent Cast Members if the Combat Set is used.

SHOOTING SCHEDULE

The shooting schedule (no pun intended) is used to keep track of time during Combat. Time is recorded at three different levels on The Late Show:



FRAME: Ten seconds of Combat time. During a Frame a Cast Member may either move, use a Talent or Special Effect (See "Reel VIII: Monster Generation"), or perform an Other Action.

TAKE: Sixty seconds (Six Frames). At the end of each Take Actors have their Make-up refreshed, gaining back a number of lost SP. If the Monster successfully flees or is vanquished in the middle of a Take, that Take ends on the Frame of fleeing or vanquishing. This partial Take is considered a full Take for the purposes of Refreshing Make-Up.

REEL: One Hour (Sixty Takes). Reels are used when Combat extends over more than 10 Takes (such as during a chase scene). SP Restoration takes place at the end of every Reel.

SURPRISE

Surprise occurs when a Monster or Actor attempts to hide in waiting or sneak up on an opponent. In such a case, a Surprise Roll must be made for the Cast Member who may be Surprised.

SURPRISE ROLL

A Surprise Roll is made by rolling versus a Cast Member's BRAINS. If the Cast Member's BRAINS are below 25, the Surprise Roll is made versus the number 25. If the Surprise Roll is successful, the Cast Member is not Surprised, and may act normally. If the roll fails, the Cast Member is Surprised. Note: Use of the Stealth Talent on the part of the Surprising Cast Member does not affect the roll made for the Cast Member who may be Surprised, though it may help the Surprising Cast Member get into position for an ambush.

EFFECTS OF SURPRISE

If the Surprised Cast Member is a Monster or a servant of a Monster, the Surprising Actors get two Frames of free action (i.e., the Monster or servant of the Monster may do nothing for two Frames).

If the Surprised Cast Member is an Actor, a Co-Star, or an Extra on the side of the Actors, a Terror Roll must be made.

TERROR ROLL

Depending on the circumstances, Actors, Co-Stars, or Extras on the Combat Set may be confronted with something so hideous or supernatural it instills terror into the stoutest of hearts. When this occurs, a Terror Roll must be made for the Actor. The need to make a Terror Roll usually occurs when seeing a Monster for the first time (familiarity breeds contempt, after all). But be warned. Your Director may require a Terror Roll each time the Monster appears, no matter how often your Actor has seen it.

To make a Terror Roll, you roll versus your Actor's FAME. If the result is equal to or below his FAME, he is not terrified, and may act as he wishes. If the roll fails, the result of the d00 is compared to the Terror Table below, and the Actor must act according to the directions that match the result.

If an Actor is struck by an attack, slapped, shaken, or otherwise jarred in some way, he returns to normal for the next Frame.



TERROR TABLE

<u>Roll</u>	<u>Result</u>
01-20	Faint dead away for 2-20 (2d10) Frames.
21-40	Freeze in terror for 1-10 (1d10) Frames.
41-60	Cover mouth with knuckles and scream repeatedly until slapped or shaken.
61-80	Gibber with fear and back away for 1d10 Frames.
81-00	Run away screaming for 1d10 Frames. Your Director will determine the direction of running.

FRAME SEQUENCE

This is the order in which Combat is performed for each and every frame:

1. Actors move, use Talents, or perform Other Actions. The Director records damage done to his Monsters due to Actor attacks.
2. Extras and Co-Stars on the side of the Actors move, use Talents, or perform Other Actions. The Director records damage done to his Monsters due to Extra and Co-Star attacks.
3. Monsters move, use Special Effects (See "Reel VIII: Monster Generation"), or perform Other Actions. The Players record damage done to their Actors due to Monster attacks.
4. Extras and Co-Stars on the side of the Monsters move, use Talents, or perform Other Actions. The Players record damage done to their Actors due to Extra and Co-Star attacks.

Once the above process has been done six times, Combat reaches the end of the Take.

During a single Frame of Combat a Cast Member may perform one action. The Actors perform their actions first, then the Monster or Monsters perform theirs. Three possible actions may be performed during a Frame: Movement, Use of a Special Effect or Talent, or Other Action.

MOVEMENT

Normally, if a Cast Member moves during a Frame, no other physical action may be performed. There is an exception to this rule. If the Cast Member is closing with an opponent in order to use Unarmed Combat or a Hand-to-Hand weapon, that Cast Member may move and attack in the same Frame, provided that the distance to the target is not too great.

In addition to the above exception, certain Other Actions may be combined with Movement. See Other Actions for more details.

Running: 100 feet/Frame or a number of feet equal to four times the Actor's DEX per Frame (whichever is higher). An Actor may run for a number of minutes (Takes) equal to his BLD before resting. A typical rest period is 30 minutes.

Jogging: Running distance divided by 2. An Actor may jog for a number of minutes equal to twice his BLD before resting.

Walking: 25 feet/Frame. An Actor may walk for a number of minutes equal to 10 times his BLD before resting.

Crawling: 10 feet/Frame.

Jumping: An Actor may safely broad jump a number of feet equal to his BLD/2 with a running start. He may broad jump his BLD/4 in feet from a standing start, or high jump his BLD/3 in feet. No roll is required for jumping under normal circum-

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stances. If, however, the Actor wishes to make a difficult jump (slippery or unsure footing at takeoff and/or landing point), a roll versus DEX may be required to see if the jump was successful. A roll versus BUILD will be required if the Actor wishes to attempt a jump further than his normal "safe" jumping distance. In any case, no Actor may jump farther in feet than twice Jumping score, even if a successful roll versus BLD is made.

Climbing: 15 feet/Frame. An Actor may climb at this rate when using a ladder, rope ladder, or climbing net. The climbing of surfaces that offer few or no handholds or footholds is considered Mountain Climbing (See "Reel II: Talents").

Dodging: Equal to DEX. In Combat, the Actor may choose to Dodge the attacks of an opponent or opponents. To do so requires a successful roll versus Dodging. If an attempt to Dodge is successful, the Actor takes no damage in the Combat Frame of successful Dodging. If the Actor is parrying with some item that is sturdy enough to act as a shield, he may add 20 to his Dodging score while using the item. A Cast Member may not Dodge and attack in the same Frame.

USE OF A TALENT OR SPECIAL EFFECT

Most of the time, Combat Talents or Combat Special Effects will be used during Combat. *No surprise there!* It is possible, however, to use Other Talents or Other Special Effects during Combat. For example, several Actors may be attacking a Monster while another tries to fix the car so that a healthier locale can be reached.

There are also times when a Cast Member may use more than one Talent or Special Effect during a single

Frame. Whether or not he can do this is governed by common sense and the discretion of the Director. For instance, an Actor may Sing while Cooking. *He's just great at stating the obvious, isn't he?*

OTHER ACTIONS

Other Actions are actions that are not Movement or the use of a Talent. Other Actions include fumbling for keys, opening or shutting doors, searching for a weapon, trying to find change for the pay phone, gibbering with fear, or fainting. Some of these actions may be combined with Movement. The Director will tell you if you can move and perform a specific Other Action at the same time.

REFRESHING MAKE-UP

When Make-up is refreshed at the end of each Take, 1-10 (1d10) of lost SP are restored to every Actor. This only occurs at the end of a Take in which the Actor was involved in Combat (running away screaming is not considered being in Combat). Actors who have been taken below zero SP do not regain SP from Make-up unless they have received successful First Aid (See First Aid And Recovery). In no case can the SP of an Actor be raised to a level higher than that Actor's original SP at the beginning of the Movie.

SP RESTORATION

One Reel (Sixty Takes) is rarely used for Combat time-keeping, as most combats are over in just a few Takes. It is important to keep track of the Reels, however, as Actors gain SP back after each one. Actors are usually quite willing to keep track of Reels for the Director, and remind him whenever lost SP may be regained.

At the end of every Reel 1 lost SP is restored to every Actor. This SP is re-

stored whether or not Combat occurred during the Reel. Actors who were taken below zero SP do not receive this restoration unless they have been given successful First Aid by another Actor or Extra (See First Aid And Recovery). In no case can the SP of an Actor be raised to a level higher than that Actor's original SP at the beginning of the Movie.

FIRST AID AND RECOVERY

Recovery during Combat occurs at the end of a Take, with 1-10 (1d10) lost SP being restored by Refreshing Make-up. Out of Combat recovery occurs at the end of each Reel, with 1 SP being restored. See the appropriate sections above for more details. Recovery does not occur in either of these cases if an Actor has been taken to zero SP or less, and has not received successful First Aid.

A successful roll versus First Aid Talent by an Actor attempting to succor a fallen comrade will restore 2d10 of lost SP and allow the wounded Actor to recover SP normally. In no case can the SP of an Actor be raised to a level higher than that Actor's original SP at the beginning of the Movie.

If the First Aid roll fails, the Actor may see what is...



BEYOND DEATH'S BLACK DOOR

An Actor who is reduced to zero SP or less during a Movie must act as

though he is unconscious and dying. The Actor loses 5 SP per Reel until he reaches the negative equivalent of the normal positive SP he had at the beginning of the Movie. When this negative equivalent is reached, the Actor is written out of the script and removed from the Movie. *Oooh, that sounds so ominous!* Now, since this is the cinema, and Actors never really die during the course of a film, it follows that the same Actor can return for the next Movie. No one really wants their Actor to die, and there are few Actors quite as persistent at returning as bad Actors. In a Bad Movie, just because an Actor is dead doesn't mean he's gone.

For example, Morton Muskie, normal SP 23, is attacked by a Chainsaw Wielding Lunatic, and suffers 30 points of damage. Morton is at -7 SP, and unless he receives successful First Aid, will reach -27 SP in 4 Reels (4 hours), at which time he will be removed from the Movie. Note that removal occurs at the end of the Reel in which the SP reaches the negative equivalent of normal SP, even though this may occur in the middle of a Reel.

Of course, if successful First Aid is applied before an Actor reaches the negative equivalent of his normal positive SP, that Actor will begin to recover as explained in First Aid And Recovery.

Even if First Aid fails, there is a chance to save the Actor. If the other Actors can get the dying Actor to a hospital before removal occurs, the brilliant and dedicated young surgeon that can be found in every Emergency Room will try to save him. A successful roll versus the dying Actor's FAME means he is saved, has 1 SP, and begins to recover normally.



Cover is anything that shields a Cast Member from the view of an opponent, and/or effects of an opponent's attack. Cover may either be Soft Cover or Hard Cover.

Soft Cover consists of bushes, foliage, or flimsy structures such as a tent. The Actor has a 25% chance of avoiding detection if behind Soft Cover. If the Actor possesses Stealth as a Talent, he may add his Stealth to the 25% chance to hide behind Soft Cover.

Hard Cover consists of things like boulders, concrete walls, stout buildings, etc. If the Actor is hiding behind such Hard Cover, Monster attacks on him will have no effect (unless the attack is so potent that it can destroy the Hard Cover).

Note: Any attempt to fire or fight from behind Cover negates the above effects.

COMMERCIAL BREAK

A Commercial Break is a suspension of the action in a Movie that the Director may call at any time. The Actors may call one Commercial Break during each Take if the majority feels it is necessary. During a Commercial Break Actors may confer as to their plan of action, or the Director may pause to gather his thoughts. If the Director calls the break, it may be any reasonable length of time. Breaks called by Players should be timed by the Director and be no more than 60-90 seconds long. *I think I need a Commercial Break from the author.*

WALKING OFF THE SET

One escape route out of a nasty situation is for an Actor to throw a tantrum, Hollywood style, and Walk Off The Set. When an Actor wishes to do this, he states that he is going to "Walk Off The Set" and rolls versus his FAME. *I always roll a 100, which explains why I'm the hostess for this turkey.*

If the roll fails, the Actor is told, "If you walk off this set you'll never work in this town again!" The Actor must then return to the Movie. If the roll succeeds, the Actor stalks off to his trailer to sulk. This brings filming to a screeching halt while the Director, Studio Lawyers, and Monsters try to coax him back onto the set. At this point, the disgruntled Actor may negotiate with the Director. For example: the Actor may agree to come out of his trailer if the Monster decides to go away for a little while. If no agreement is reached after five minutes of negotiation, the Actor returns to the set, but the Monster may not attack him for the duration of the current Take.

Directors may also use this tactic as a suspense-creating device by having the Monster stalk off the set and refuse to do anything else until the Actors cooperate more. An Actor or Monster may attempt to walk off the set only once per Movie.

Walking Off The Set can be a lot of fun, because it allows the Actors to play Hollywood Agents, and the Director to play Studio Lawyers.

STUNT DOUBLE

An Actor may be in a situation where grievous amounts of bodily harm may be inflicted upon him. This is why Stunt Doubles are available. The decision to call for a Stunt Double must be announced by the Actor's Player during a specific Frame, after the Actors' actions, but before the Monster's ac-

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tions. Once the Stunt Double is called, he will receive all damage that the Actor should have received for that Frame. The Actor will step back in to perform his action for the next Frame.

For instance, say your Actor just hit the man wearing the hockey mask with his tire iron ... and he laughed. As he advances, chainsaw screaming, it is probably a good time to call for your Actor's Stunt Double.

After the Stunt Double has been turned into corned beef hash, your Actor will still have to deal with the chainsaw, and the man behind it. Hopefully, by that time, you will have thought of something.

At the beginning of a Movie, a Stunt Double has just as many SP as the Actor he replaces. When the Stunt Double reaches zero SP or less, he is hauled off to the intensive care unit, and is unavailable for the rest of the current Movie. Stunt Doubles may not have their SP restored during a Movie by any means. A Stunt Double taken to zero SP will remain at zero SP until the beginning of the next Movie.



Cut! Awright, send in the Stunt Double!

Since the Stunt Double only replaces the Actor during the Monster's actions, he does not use Talents, nor does he perform Other Actions. Stunt Doubles may only be called for during Combat.

You may call for a Stunt Double as often as you like, but the Stunt Double cannot be called after his SP reach zero or less. Therefore, use your Actor's Stunt Double wisely. Each Player is responsible for keeping track of the SP of his own Actor's Stunt Double.

FILM BREAK

A Film Break is the last resort on the part of the Actors during Combat. For example, if the Actors are about to be stepped on by the Giant Thing From Under Lake Gichegoomy, it is probably time for a Film Break.

When a Film Break occurs, the action of the Movie immediately stops, then begins again at some point in the future after the Actors have gotten to safety. The Actors may then concoct whatever harebrained story they wish to explain their escape "while the film was being spliced back together."

To cause a Film Break, an Actor or group of Actors must "burn" 1-10 FAME points. Actors may contribute FAME points for this attempt equally or unequally, as they decide. Actors not with the group in peril may not contribute FAME points towards breaking the film. Once such FAME points are burned, they are subtracted from the Actors' FAME total, a permanent loss. After the FAME points are burned, a d10 is rolled by one of the Actors. If the result is less than or equal to the number of FAME points burned, the Film Breaks. If the result is over the number of FAME points burned, the film does not break. Therefore, if 10 FAME points are expended, a Film Break is automatic.

REEL IV WEAPONS

The proper weapon can make an Actor's life sooo much easier. That's why the author made sure your Director doesn't have to give it to you. I tried to get him to change it, darlings, I really did. I told him that he was being cruel and nasty to Actors. He just replied, "that's show biz."

Below is a list of weapons commonly found in Bad Movies. This is not a Prop list, but a master reference table of weapons and their effects. Weapons (other than those available to Actors from the Prop lists after this section) are given to Actors at the discretion of the Director. For any weapon that requires ammunition, the number of shots or bursts available to the Actor at the beginning of the Movie is equal to his FAME score. Have you ever seen anyone stop to reload during a Bad Movie? Any weapons found during the course of a Movie will also have a number of shots or bursts equal to the FAME of the finder.

<u>WEAPON</u>	<u>TALENT</u>	<u>DAMAGE</u>	<u>RANGE¹</u>
Andiron	Club	10+HTH	—
Automobile	Driving	75	0 feet
Axe, Hand	Club	10+HTH	—
Axe, Large	Club	20+HTH	—
Bazooka	Heavy Weapons	100	1000 feet
Bomb, Atomic ²	Strategic Weapons	1. 0x10 ¹⁰	12,000 miles
Bomb, Dynamite (per Stick)	Throwing	100	50 feet
Bomb, Plastic Explosive (oz.)	Throwing	100	50 feet
Bottle, Broken	Knife	10+HTH	—
Bow, Crossbow	Bow	10	300 feet
Bow, Long	Bow	10	200 feet
Bulldozer	Heavy Equipment	200	0 feet
Candlestick, Brass	Club	10+HTH	—
Chain, Log	Club	10+HTH	—
Chain, Motorcycle	Club	5+HTH	—
Chainsaw	Power Tools	30	—
Chair	Club	10+HTH	—
Club, Wooden	Club	10+HTH	—
Crowbar	Club	20+HTH	—
Drill	Power Tools	10	—
Ecto-Disrupter Pak ³	Heavy Weapons	20	200 feet
Fork	Knife	2+HTH	—
Frying Pan	Club	10+HTH	—
Grenade, Concussion	Throwing	50	75 feet
Grenade, Frag	Throwing	100	75 feet
Hammer, Carpenter's	Club	10+HTH	—
Hammer, Sledge	Club	15+HTH	—
Hatpin	Knife	5+HTH	—
Howitzer (8 inch) ⁴	Artillery	2000	16 miles
Howitzer (105 mm) ⁴	Artillery	1000	8 miles

Weapons Table (cont.)

<u>WEAPON</u>	<u>TALENT</u>	<u>DAMAGE</u>	<u>RANGE</u> ¹
Ice Pick	Knife	5+HTH	—
Knife, Butter	Knife	1+HTH	—
Knife, Hunting	Knife	10+HTH	25 feet
Knife, Pocket	Knife	5+HTH	—
Knitting Needles	Knife	5+HTH	—
Meat Cleaver	Knife	15+HTH	25 feet
Missile Launcher (Hawk) ⁴	Artillery	6000	25 miles
Missile Launcher (Lance) ⁴	Artillery	54,000	45 miles
Missile, LAW Rocket ⁵	Heavy Weapons	300	1000 feet
Missile, Stinger ⁵	Heavy Weapons	300	3 miles
Mortar (81 mm)	Artillery	200	1 mile
Pencil	Knife	2+HTH	—
Pickaxe	Club	20+HTH	—
Pipe, Lead	Club	10+HTH	—
Pistol, Beretta .22	Pistol	5	50 feet
Pistol, Colt .45	Pistol	20	125 feet
Disintegrator Ray	Pistol	10	100 feet
Pistol, Luger 9 mm	Pistol	15	125 feet
Pistol, S&W .44 Mag	Pistol	25	175 feet
Pistol, Water	Pistol	0	10 feet
Potted Plant	Throwing	10+HTH	10 feet
Rifle, M-16	Automatic Rifle	30	1000 feet
Rifle, Rem .22	Rifle	5	250 feet
Rifle, Winch 30-06	Rifle	20	2500 feet
Rock, Large	Throwing	10+HTH	50 feet
Rock, Small	Throwing	5+HTH	75 feet
Rolling Pin	Club	5+HTH	—
Screwdriver	Knife	5+HTH	—
Screwdriver, Elect.	Power Tools	10	—
Shotgun, 12 gauge	Rifle	20	75 feet
Spear	Spear	10+HTH	75 feet
Stake, Wooden	Spear	10+HTH	—
Sword	Sword	20+HTH	—
Tank Gun ⁴	Heavy Weapons	500	3 miles
Tire Iron	Club	10+HTH	—
Vase	Throwing	5+HTH	20 feet
Whip, Bullwhip	Club	10	—
Whip, Riding Crop	Club	5	—

1. If Range is given as “—” the weapon is a hand-to-hand weapon.
2. An Atomic Bomb will usually get rid of almost any Monster (except some Supernatural and Radiation Spawned types). The problem is, it also tends to get rid of the Combat Set, the surrounding landscape, and any Actors nearby. Actors caught in any atomic blast will either be removed from the Movie or suffer the effects of radiation. Your Director will know what these effects are. A ballistic missile is required to get the range listed.
3. This weapon does damage to Supernatural Monsters not harmed by normal weapons. Also causes damage to other Monsters, Innocent Bystanders, buildings, etc.
4. This weapon is very large, and is mounted on a self-propelled frame (e.g. a Tank).
5. This weapon is a single-shot device with a throw-away launcher. It cannot be reloaded.



REEL V THE PROPERTIES DEPARTMENT

Psss! Don't tell Boss, but I slipped a few Props that can be used as weapons onto the list. Just remember who to send that ten dollars to at the end of the book.

THE PROPS DEPARTMENT

Props are handed out by the Director at the beginning of each movie, according to the individual Actor's FAME. The Props presented here are general Props, which Actors can take with them from one movie to the next. Some of the genres also have Props lists to equip your Actor from in addition to this list. Depending on the genre of movie or the Director's whim, he may outlaw certain Props. And remember, you greedy little scene-stealers, ya gotta give 'em back when the Director says to, or you'll never work in this town again. Ummm... Boss. Just where are we?

PROPS TABLE

FAME 1-30

\$2.00 in change
 Air Pump, Hand
 Airplane, Paper
 Backpack
 Binoculars
 Calculator, Pocket
 Candles
 Candy Bar
 Canteen: Holds 1 quart
 First Aid Kit
 Inner Tube
 Knife, Pocket
 Matches
 Newspaper
 Pet, Goldfish
 Pet, Hamster
 Pickaxe
 Pipe, Briar
 Pistol, Water
 Purse
 Rake
 Rope (50')
 Shovel
 Sleeping Bag
 Surfboard
 Toilet Kit
 Tools, Electronics
 Tools, Mechanics
 Torch, Wooden
 Typewriter
 Umbrella
 Umbrella, Beach
 Wallet
 Watch, Pocket
 Watch, Wristwatch
 Wire, 20' roll

FAME 31-60

\$20
 Airplane, Model, R/C
 Bicycle
 Camera, Fixed Focus
 Cattle Prod
 Compass

Fishing Tackle
 Flashlight
 Holy Water, 1 vial
 Knife, Hunting
 Knitting Needles
 Lighter
 Magazine
 Pet, Cat
 Pet, Rabbit
 Radio, Pocket, AM band
 Radio, Walkie-Talkie
 Raft, Inflatable
 Skis, Snow, with poles
 Skis, Water
 Tent, Pup

FAME 61-80

\$100
 Axe, Hand
 Bed, Cot
 Boat, Canoe
 Boat, Rowboat
 Book
 Bow, Long
 Camera, 35 mm
 Car, Used
 Chair
 Flask
 Garlic Clove
 Hang Glider
 Motorcycle
 Pet, Dog
 Pistol, Beretta .22
 Radio, Pocket, AM/FM
 Scuba Gear
 Table
 Tent, 6-man
 Torch, Butane

FAME 81-100

Airplane, Cessna 150
 Axe, Large
 Balloon, Hot Air
 Bed, Large
 Boat, Speedboat

Bow, Crossbow
 Car, New
 Checkbook, \$500 limit
 Computer, PC
 Couch
 Crucifix
 Gasoline, 1 gallon can
 Pet, Wombat
 Pistol, Colt .45
 Pistol, Luger, 9 mm
 Radio, Ham
 Radio, Pocket,
 AM/FM/Tape
 Rifle, Remington .22
 Snowmobile
 Stereo
 Television Set
 Video Cassette Recorder

FAME 101+

Airplane, Learjet
 Bed, Waterbed
 Bed, With Mirrors
 Bullets, Silver
 Bullwhip
 Camera, Video
 Car, Fancy
 Chainsaw
 CD Player, Portable
 Credit Card, \$2500
 limit
 Dirigible
 Gasoline, Tanker Truck
 Laboratory
 Pet, Riding Horse
 Pistol, S&W .44
 Magnum
 Riding Crop
 Rifle, Winchester 30-06
 Searchlight
 Shotgun, 12 gauge
 Spaceship
 Submarine
 Sword
 Teddy Bear
 Yacht

REEL VI WARDROBE

WARDROBE

I personally believe that choosing a Wardrobe is one of the most important steps in preparing for a Movie. You should dress to impress. That way, the Monster will remember your taste in more ways than one.

There is no FAME restriction on choosing any number or type of Wardrobe items (i.e., you need not have a minimum level of FAME for any particular item or number of items for a Wardrobe). Instead, your FAME determines how the Wardrobe items you choose will look and fit.

If your FAME is **1-30**, the Wardrobe you get will be used. At FAME **31-60**, you



get a used Wardrobe that fits. At FAME **61-80**, you get a new Wardrobe. At FAME **81-100**, you get a tailored Wardrobe. Finally, at FAME **101+**, you get a Wardrobe designed especially for you by famous clothiers who get paid even more than you do.

Jewelry and other accessories will match the quality and expense of the Wardrobe you are entitled to. At FAME **1-30**, you get costume jewelry. At FAME **31-60**, you get common stones with silver settings. At FAME **61-80**, your Actor may wear semi-precious stones in gold settings. At FAME **81-100** precious stones are available. At FAME **101+**, your Actor is showered in diamonds.

WARDROBE TABLE

Jumpsuit	Shirt, Sweat Shirt	Swimwear, Trunks
Jungle Girl Outfit	Shirt, T-Shirt,	Swimwear, Wet Suit
Jungle Man Outfit	Shoes, Ballet Slippers	Tie, Ascot
Kimono	Shoes, Baseball Cleats	Tie, Bowtie
Lederhosen	Shoes, Bath Slippers	Tie, Necktie
Leg Warmers	Shoes, Moccasins	Tie, String
Leotard	Shoes, Penny Loafers	Toga
Loincloth	Shoes, Sandals	Tool Belt
Nightgown	Shoes, Sneakers	Toupee
Overalls	Shoes, Wingtips	Tunic
Pajamas	Shorts, Gym	Turban
Pants, Chinos	Shorts, Walking	Tutu
Pants, Dress	Socks	Tuxedo
Pants, Jeans	Spacesuit	Underclothes
Pants, Sweats	Stockings	Uniform, Army Fatigues
Pantsuit	Suit, Men's Business	Uniform, Cheerleader
Sarong	Sunglasses	Uniform, Football
Scarf	Suspenders	Uniform, Maid's
Shirt, Flannel	Sweat Suit	Uniform, Waitress's
Shirt, Nehru	Swimwear, Bikini	Wig
Shirt, Pullover	Swimwear, One-Piece	
Shirt, Sport Shirt	Suit	



REEL VII

DIRECTOR'S SECTION

Beware, for this section of The Late Show is for the eyes of the Director only, and The Curse Of The Pharaohs shall fall on you if you read further... What? ! The Curse of the Pharaohs? ! Who wrote these lines, anyway?

The Director's Section contains information about The Late Show that a Player doesn't need to know. Reading it may lessen your enjoyment of the game. So don't read this section unless you intend to be a Director. *Who is he trying to kid? You own the game, and I know you're going to read all of it. But you ought to have the decency to feel at least a little bit guilty about it!*

TALENT COACHING

You may script a Movie that requires that the Actors possess a certain Talent or Talents. In such a case, you may have a Talent Coach help the Actors cram the necessary knowledge for the Movie.

The effect of Talent Coaching is to provide the Actor with a temporary score of 20 in the Talent being coached. To denote this, the Player places a "T" in the space after the coached Talent on the Actor Control Sheet. After the Movie is over, the Player erases the "T."

EXPERT TALENT COACHING

For some Movies, it may be necessary for Cast Members to have more

proficiency in a certain Talent than normal Talent Coaching provides. In such a case, you may use Expert Talent Coaching. Expert Talent Coaching provides the Cast Member with a temporary score of 50 in the Talent being expertly coached.

To denote Expert Talent Coaching, the Player places an "ET" in the space before the expertly coached Talent on the Actor Control Sheet. *'Scuse me, I've got to go phone home.* After the Movie is over, the Player erases the "ET."

If an Actor already possesses the Talent being expertly coached, but has a score lower than 50 in that Talent, Expert Talent Coaching will raise the score for that Talent to 50 for the duration of the Movie. If the score of a Talent being expertly coached is 50 or above, Expert Talent Coaching has no effect.

DIE MODIFIERS

Die Modifiers allow you to dictate the relative difficulty of tasks when Actors are rolling versus Talents or Basic Abilities. Die Modifiers raise or lower the result of a d00 roll, making success either more or less likely. If you consider a task to be simple, have the Player add a certain number to the result of his d00 roll. If you consider the task to be more than normally difficult, have him subtract a certain number from his roll. Most Die Modifiers will fall between 10 and 30, but you may wish to go beyond this range for incredibly simple or extremely difficult tasks.



COMBAT

UNCONVENTIONAL WEAPONS USE

It is impossible to list all the ways that a weapon may be used, so "Reel IV: Weapons" deals only with the most common or orthodox use of a weapon. Your Players, however, will no doubt find other ways of using their Actor's weapons. When this occurs, you must make a decision based on the method attempted. For instance, Gillian Giovani has been shooting her rifle at a Monster at close quarters. She decides to stop firing (the bullets weren't doing any harm, anyway) and begins to club the Monster over the head with the butt of her rifle. This is an easy decision. Just treat the rifle as a club. Other decisions may be harder. For instance, if Gillian decided to throw her rifle, you would have to decide on range, damage, and the appropriate Talent.

It sounds difficult, but it really isn't. Just let common sense be your guide.

UNTALENTED COMBAT

There will be times during Combat that your Actors will attempt to use Talents they do not possess out of sheer desperation. You may use the FAME of the Actor divided by 5 (FAME/5) as an all-purpose Talent if you so desire.

PROPS

There is no way that all possible Props can be listed in the Props Table in Reel V. Your Players will no doubt submit myriad Prop ideas for your approval and classification. Your style of direction and your common sense will determine the FAME classification an individual Prop should be assigned.

ENHANCING YOUR DIRECTING

Your job as a Director is to make the Movie entertaining, both for yourself, and for your Players. The suggestions below can help you do just that. But keep in mind that every Director is different. You will have to find your own style, so some of the suggestions may not fit your method of Directing.

CREATE ATMOSPHERE

Take steps to enhance the atmosphere of your Movie. You may play music (though not too loudly) that matches the mood you wish to project. Audiovisual aids also help. Notes from previous victims, mock-ups of news headlines, a prerecorded message from someone the Actors are searching for, etc., all add atmosphere.

GOOD CHARACTERIZATIONS

The Director should take care when playing his Extras and Monsters. If the Extra is a drunk (since it is usually a drunk who sees what is really going on), he should be a royal drunk: slurring words until they can barely be understood. If the Extra is a Sheriff, he should be extremely gruff and totally disbelieve that anything could be wrong in his town.

This can work for Monsters as well, especially in the comic relief department. The Monster may have a distinct personality, possibly one that clashes with its Monsterishness. For example, a Vampire with a craving for garlic-laden spaghetti or a Zombie with an obsession for proper dinner etiquette can make your Players literally roll in the aisles. One of the great themes in comedy is the reversal of expectation. The wise Director can use this reversal to great effect in a Movie.

CHEAP SHOTS

To set up the entrance of a Monster, nothing equals a Cheap Shot. A Cheap Shot is performed by building up to a tense situation, then finishing off with an anticlimactic occurrence. For example, suppose that an Actor is all alone in his room, and hears something that sounds like claws raking wood. After searching for a moment, he deduces that the scratching sound is coming from the closet. He throws open the door to the closet, only to find a cute, cuddly kitten, who is sharpening his claws. The Actor laughs in relief, picks up the kitten, and turns to see the Monster standing behind him.

AUDIENCE ASIDE

Sometimes, you need to tell your Players some bit of information to set the mood of your Movie. The way to do this is with an Audience Aside. The Audience Aside reveals something that the Actors would normally not know, but the Players should.

Audience Asides should be made by the persona of Demonna or another host or hostess of your own design.

RUNNING GAGS

A Running Gag is a humorous, repeating, occurrence. They can make your Movies fun. A good example of a Running Gag follows: Steve Stable, an Actor, is out walking alone, and hears some rustling in the bushes. The Director requires his Player to make a Terror Roll, which fails. Steve runs away, screaming. The Director then uses an Audience Aside to inform his Players that the rustling was caused by an old vagrant rolling over in his sleep. The vagrant is awakened by the screaming, and wanders off to find a quieter place to sleep.

Later, Gerry Geronimo, a friend of

Reel VII: The Director's Section

Steve's, hears rustling in another set of bushes. Gerry's Player fails his Terror Roll, and Gerry also runs away screaming, causing the vagrant to wake and move once again.

You can see that a Running Gag is not at all certain. Had either of the Players of the above Actors succeeded when making their Terror Rolls, the Running Gag would have failed.

Players who enjoy a good joke will probably get into the spirit of a Running Gag after one or two occurrences. They may begin to run away from any rustling they hear, screaming all the way, without even waiting for the Director to require a Terror Roll.

FADE TO BLACK

Actors tend to split up during a Bad Movie (so the Monsters can pick them off one at a time). Usually, what happens to one Actor alone may be heard by the other Players, even if their Actors are not with him. Sometimes, though, it is necessary to keep the other Players from finding out what happened to their comrade (in the case of a dastardly trap that could snare others, for example). To keep such a secret, just tell the other Players that the scene around the lone Actor "Fades to Black." You may then write a note to the Player of the "Faded" Actor, or draw him aside to tell him what has happened to his Actor.

METAPLAYING

You can design and direct Movies that involve the Actors' "real" lives. For instance, suppose that a murder occurs on the set, and the Actors must solve it while concurrently acting in the Movie. Switching back and forth between "reality" and film can prove interesting, especially if the action of the Movie has bearing on the "real" murder.

To direct "reality" just use the Basic Abilities and Talents of the Actors as their "real" Basic Abilities and Talents. The catch is, Beyond Death's Black Door no longer involves just removal from the Movie if First Aid fails.

If you use Metaplaying, it is usually a good idea to use Role Names to keep the action of "reality" separate from the action of the film.

ROLE NAMES

The name that an Actor chooses for himself is technically his name in the "real" world of Hollywood. During a Movie, you may also assign names to your Actors to fit the Roles that you have designed for them. Whether or not this is done depends on your style and preference. It is usually a good idea to use Role Names if you design a Movie that involves Metaplaying.

ROLE NEGOTIATION

Occasionally, Players want a slightly better Role. If this is the case, you may allow the Player who wants a better Role to roll versus his FAME. If the roll is a success, you may award the individual Player's Actor with a slightly better Role. For example, if the Role calls for the Actor to play a college student, you may award the Actor the status of being a graduate student or assistant professor.

GUEST STARS

Your Actors getting uppity because their FAME is finally over fifty? Guest Stars can fix that fast. Guest Stars are Extras you can control who, while on the Actors' side, are famous enough to claim entirely too much of the spotlight for the Actors' peace of mind.

COMMERCIALS

So you've decided as Director to take a commercial break to either

Reel VII: The Director's Section

build suspense or just to annoy your players. What to do during your sixty seconds or so, except maybe pick wax out of your ears?

Try running a few commercials. As any veteran of late night television will tell you, the only thing sillier than the movies they show are the commercials that they break them up with every fifteen minutes or so.

Be it salesmen trying to sell "the novelties You can grow," hyperkinetic ads for mobile homes, or chat lines that'll make you want to spend \$2.99 a minute for the next few hours (!), commercials on late night television can make sixty seconds seem like sixty years. As Director, you will know which commercials to run to really drive your own players to absolute distraction. *And me without my remote control!*

CRUMMY ENDINGS

Sometimes, a Movie will just go wrong. Don't worry, it happens to the best of us, and maybe someday, even to me. *Oh boy! What an ego!* Review your handling of the Movie and discuss it with your Actors at the Cast Party (See Below). You should be able to rectify the problem for the next Movie.

In the meantime, you have a Movie that needs a Climax. In this case, you can use a tried and true Hollywood solution: A Crummy Ending.

A Crummy Ending should only be used if the Actors, through no fault of their own, have failed to vanquish the Monster, and are about to become the main course in its victory dinner.

Use Crummy Endings sparingly, and avoid them if possible. Too many Crummy Endings will instill a sense of futility into the Actors. *What other type of ending can a crummy movie have?*

BENEVOLENT ALIEN OPTION

The Benevolent Aliens are mysterious, kindly beings, who all wear nifty silver suits and speak politely in soft, but firm, voices. *Kind of like your Uncle Fred with antennae, y'know?*

Benevolent Aliens may be used as a last resort if the Actors have failed (through no fault of their own) and the Monsters are about to destroy Civilization As We Know It. The Director may have the Benevolent Aliens convince the Monster(s) to leave Earth or go to sleep once more. The Benevolent Aliens will then give some somber speech on the Dangers of Mankind Tampering with Forces It Cannot Control, just before reentering their spaceship and flying away until absolutely needed again.

DAWN OPTION

The Dawn Option is a catch-all for anything that destroys a Monster automatically without the Actors having to do anything. Examples are sunlight destroying a vampire or microbes infecting and killing the nasty attacking aliens.

CO-STAR OPTION

Another Crummy Ending is to have a Co-Star save the day. The Co-Star could supply the needed deductions or some crucial bit of scientific information that makes the solution clear. A really Crummy Ending can be achieved by having the Co-Star supply the solution, then implement it.

CAST PARTY

After the Movie is over, it is time for the Cast Party. During the Cast Party the Director and Players may review the events of the Movie. The Players also roll for additional FAME and Talents.

The Director may choose to bestow

bonus FAME points during the Cast Party. Note: An Actor is automatically excluded from receiving bonus FAME points if his Player argued with the Director, refused to shut up when asked to, or generally made a nuisance of himself, thereby detracting from the Director's and other Players' enjoyment of the Movie. The point of The Late Show is for everyone to have fun.

Below is a partial list of actions that generally merit bonus FAME points. *I'll say it's partial! He left out all the important ones. But don't worry, I added some that you can really use.* You will probably find other reasons to hand out bonus FAME points, but don't overdo it. An Actor should deserve every bonus FAME point he gets.

- Actor played according to his Profile, even when doing so placed him in danger or made him look silly.
- *Player happened to be the only one who remembered to bring dice.*
- Actor Acted Appropriately Stupid.
- Actor devised a novel method for vanquishing the Monster.
- Actor made a pun which necessitated a Commercial Break in order to wait for the Director and other Actors to stop groaning.
- *Player didn't miss a chance to suck up to the Director.*
- Actor sacrificed himself in order to save the rest of the Actors or Civilization As We Know It. This does not include getting stomped by a Monster accidentally, but must be a premeditated sacrifice.
- *Player bought the munchies for the Director.*
- Actor played his Role well, adding greatly to the enjoyment of the Director and the other Actors.
- Actor made every attempt not to harm Innocent Bystanders.
- *Most important, Player has an autographed picture of me.*

SCRIPTING YOUR OWN MOVIES

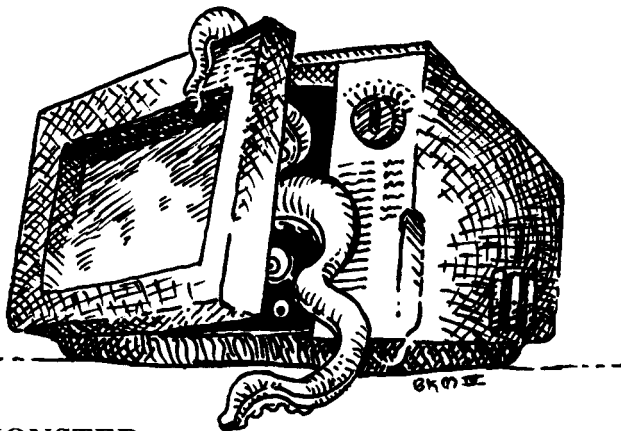


Just when you thought it was safe to go back to the theater, Boss comes up with another great idea. "Why not tell Directors and Players how to make Bad Movies even worse?" Hummph! I said it'd be like giving Godzilla the key to Tokyo.

But Boss is the boss, so we strapped some stray Extras down and made them watch Bad Movies until they found the gems listed in this section. But don't worry, the doctor says they'll be out of the sanitarium soon, and someday they may even be able to eat popcorn again.

Reel VII: The Director's Section

Below are procedures you may use to design your own Movies for The Late Show. These procedures are guidelines, and are not carved in stone. You may find that you can dispose of certain steps, or add others of your own choosing. Also, you will probably perform scripting procedures in a different order than shown below. Some Directors will design a Monster, then decide on a Setting. Another Director will generate a Co-Star, write out some Suggested Events, pick a Monster and Setting, then complete the Suggested Events. The procedures below are meant to be an aid, not a barrier, to your creativity.



MONSTER

The selection of a Monster or Monsters is probably the most important decision in scripting your own Movie. The Monster makes the Movie. Let's face it, without a Monster, there is no Movie.

You may wish to use the pregenerated Monsters provided in "Reel IX: Monsters", or generate your own with the guidelines found in "Reel VIII: Monster Generation."

Monsters tend to fall into categories (Classic Horror, Aliens, Humans, Japanese Science-Fiction, etc.), but don't let that stop you from mixing Monsters together any way you please. *Dracula & Godzilla Versus The Lunatic Killers From Outer Space* is a perfectly valid concept. It would also

give your Actors a chance to work with Monsters they would normally be fighting. After all, Dracula and Godzilla don't want the human race destroyed. If humans become extinct, who would provide blood for Drac's late night snack, or engineers to design cities for Godzilla to stomp? Let your imagination roam.

SETTING

Where will your Movie take place? A small town? A large city? A distant planet? An island resort? Deep space? Under the ocean? A desert? The Moon? Mars? Venus? A combination of two or more of the above? Some other Setting? The choice depends entirely on your conception of the Movie. Don't be afraid to put your Monster into a non-traditional Setting. Put a Classic Horror Monster into an Alien Setting, and you get "Planet Of The Werewolves."

FLASHBACKS

It is often necessary for the Director to remind Actors of certain facts, or impart new information, during a Movie. You may do this by means of a Flashback.

During a Flashback, all action stops, and the Actor or Actors having the Flashback are told what they see. After the Flashback is over, the action of the Movie resumes from the point where the Flashback began.

A Flashback is particularly useful for informing Actors of an event that occurred before the Movie began, but was not told to them in their Role Description. Flashbacks are also useful when Actors meet old friends or enemies (Recognition Flashback), especially during a sequel. *I was Flashed just last week.*

Actors may request a Flashback to a scene that they had described to them earlier in the Movie at the cost of only one FAME point.

ROLE ASSIGNMENTS

Many Movies have differentiated Roles for the Actors.

To avoid disputes over who will play which Role, you may use one of the following methods of Role Assignment.

1. Arbitrary: The Director assigns the Roles.
2. FAME Roll: The Actor whose Player rolls the lowest number under his FAME on a d00 gets the Role.
3. FAME Ranking: Offer the Role to the Actor with the highest FAME. If he refuses the Role, offer it to the Actor with the second highest FAME, then to the third, etc. If no one wants the Role, the Actor with the lowest FAME gets stuck with it.
4. Talent Ranking: The Actor with the highest score in the Talent most necessary to the Role gets that Role. For example, the driver would be the Actor with the best Driving Talent.
5. Randomly: Throw a piece of pizza up in the air— whoever it lands on gets the Role. The original two-sided dice.

CO-STAR GENERATION

For ease of play, you may wish to generate certain Co-Stars using the Monster Generation guidelines found in *The Late Show*. This is especially useful when the Co-Star needs to have Special Effects (for example, a Martial Arts Master who breaks bricks with his little finger, or an alien who controls Advanced Technology).

STOCK FOOTAGE

Stock Footage is a set of standard scenes that are used over and over in Bad Movies. You can save a lot of time, and give your Movies that truly "Bad" flavor, by building your own library of Stock Footage. *Whoa! I always thought it was just déjà vu.*

You will find examples of Stock Footage in the Movies described later in this book. Also, to get your library started, you can write out descriptions of some of the following scenes.

- A haunted house or castle, viewed from a distance.
- An alien spaceship landing.
- A police car racing down a road, siren screaming.
- A train going into a tunnel.
- Scenery going by outside a car window.
- A cavalry charge.
- Tanks rolling forward.
- Crowds of people fleeing through city streets.
- A car driven off a cliff, crashing to the ground and bursting into flames.
- A busy city street.
- Two trains colliding.

You can also use Stock Footage for comic relief by inserting anachronistic or unrelated bits of scenery, or by sheer repetition of the same scene.

THE BACK LOT

The Back Lot is a collection of standard Combat Sets that are common to all Bad Movies. After all, why build a new castle when the one from the last Movie is still standing? On *The Late Show*, there is no need to draw a new Combat Set. Just use one from the Back Lot (found at the back of this book, naturally), or use one of your own.

ROLES FOR THE ACTORS

The Roles you give your Actors are their springboard into the Movie. The Roles should tell the Actors where they are and why they are there. Based on their Roles, the Actors will go certain places and do certain things, allowing you to set up encounters for them to experience. Well-designed Roles tell the Actors where they are,

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when they are, and what they are supposed to be doing. Such Roles will give the Actors a sense of common purpose, and will get them into the Movie smoothly, with no aimless wandering, and no long waits for something to happen. An example of such a Role follows:

You are spaceship crew members on a mission to explore Mars. You have just landed. Your orders are to take samples and map out the surrounding terrain.

If you wish, you may then personalize the Roles of the individual Actors within the general structure of the group Role. In the above example, you may appoint a Captain, a Medical Officer, a Navigator, etc.

I suggest that you write out the Role, and not depend on memory alone. This will insure that no mix-ups occur when you are assigning the Roles for your Actors.

Listed below are several ideas for Roles. This list is by no means complete, and is only meant as a starting point:

- Actors are on vacation, have car trouble, and are stranded in the middle of nowhere.
- Actors answer a call for help from a friend who has noticed strange occurrences near his home.
- Actors are a Monster hunting society and get a report of a Monster sighting.
- Actors are members of a scientific team on an expedition.
- Actors all live in the same small town that the Monster decides to harass.
- Actors are all shanghaied by the same alien ship.

INANE DIALOGUE

Inane Dialogue is the emphatic observation of the painfully obvious, or a statement that "the audience" knows

is going to be contradicted very quickly. Below are some examples of Inane Dialogue and situations where they can be used. Feel free to think up your own as the situation arises. The following list is just a start. *Was that an example Boss?*

You'll be okay: Lie! Lie! Lie!

He's dead: Spoken after taking a close look at someone that is so obviously dead that anyone within 50 feet knows it.

Is he dead?: Variation of above, used by an Actor who doesn't want to take a closer look.

It's dead: Only till sundown, or till you turn your back on it.

Are You Alright?: Often precedes "Is He Dead?"

Help is on the way: Another despicable lie.

I can't go on any farther: Really means, "Carry me you handsome brute." If spoken by a male cast member, it means the monster has not eaten in awhile.

I've never seen anything like it: This is true if the person stating it has never seen a Bad Movie. All horrid Monsters share a few common characteristics.

Is that you, Gus?: Used when everyone knows that it isn't Gus.

Isn't it cute: Used just before the cute creature smiles, revealing lots of teeth.

Did you hear that?: *Its only the wind, dahling. Heh...heh...*

It's only the wind: Of course. Wind gibbers, shrieks, and howls all the time.

Let's all split up and investigate: See "Acting Appropriately Stupid."

Nothing can go wrong: Used after proposing a course of action that will require split-second timing and a lot of luck.

Nothing could live through that: Except whatever you were trying to destroy.

Nothing human could have done this:

Good line to use upon finding the body of a victim who looks like he's taken a swim in an industrial-sized food processor that leaves bloody paw prints.

Oh look, a meteor: Used when the night turns bright as day, and a noise like an express train is heard.

There's nothing there: Wishful thinking.

They can't get in: They already have.

We'll be safe here: Used while stopping to let the Monster catch up.

We're in trouble: Good anytime. Actors in Bad Movies are always in trouble.

We've got to get out of here: Like it says above, a lot of Inane Dialogue consists of stating the painfully obvious.

Who's there?: If they can hear you it's too late.

As with Acting Appropriately Stupid, opportunities to display well-honed skills with Inane Dialogue are situational. Players and Directors should keep an ear open for the opportunity to say something inane.

A choice bit of Inane Dialogue should net the offending Actor 1 FAME point. If it is a true classic, used with excruciating precision, award the Actor 2 FAME points.

COMBAT

NON-LETHAL COMBAT

Cast Members may choose to use stunning force instead of killing force when attacking an opponent. To do this, the Cast Member simply announces that he is using Non-Lethal Combat.

Attacks made and damage done

during Non-Lethal Combat have the same effects as during normal Combat. The only difference occurs when the Cast Member being attacked reaches zero SP or below.

A Cast Member that is taken to zero or less SP by Non-Lethal Combat is unconscious, but not dying. He will regain consciousness 1-10 Takes (minutes) after being taken to zero SP or below (Director's discretion, or roll 1d10). Upon regaining consciousness, the Cast Member will have 1 SP, and may recover normally.

Other Cast Members may be able to awaken an unconscious Cast Member by slapping his face, shaking him, or dousing him with cold water.

Another option for Non-Lethal Combat is to have the Cast Member taken to zero SP or less retain consciousness and 1 SP. In such a case, the Cast Member will be driven to his knees or be knocked prone. His attacker will be able to automatically kill the defeated Cast Member or knock him unconscious during the next Frame, unless interrupted by the defeated Cast Member's comrades. This option is useful for creating dramatic endings to duels of honor.

DEATH SCENES

This is an option available to people who are dying. *Was that an example of Inane Dialogue? Huh Boss?* That is, to Actors who have dropped to zero SP or less. Normally, at this point, the Actor falls unconscious and his Player relaxes and tears into the pizza in earnest, but there is another option. The Actor may remain conscious and give a final, dying soliloquy. This gives that Actor a chance to give some last worldly advice (since it is well known that everyone becomes incredibly wise in their last moments, at least in Bad Movies), confess to some hypothetical sin, or, at the Director's discretion, impart some useful insight on how to kill the

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Monster, all between groans and rattling coughs.

The "dying Player" must state that he wants to do a Death Scene as soon as his Actor is taken to zero SP or less. Once the decision has been made, and approved by the Director, nothing can save the Actor's life, at least for the current Movie. What good is a protracted death scene if the ambulance pulls up and rushes the Actor off to the hospital at the last moment? Death Scenes are a useful option if a Player has to leave and wants to go out with a bang, or a squish.

A good Death Scene should be worth 1-2 FAME points. *It seems to me, the only difference between a Death Scene and a Soliloquy is that the death scene has a better ending.*

NAMING YOUR MOVIES

Believe it or not, the titles of Movies on The Late Show are important. Titles help set the mood for the evening by hinting at what is to come and generating suspense.

The predominant trait in the title of a Bad Movie is its length. While there are good Movies with long titles, many of the worst Movies have long titles with lots of adjectives in them.

What follows here is a handy-dandy guide to creating the titles for your Movies.

First you choose the beginning of the title. You can mix and match the segments found in Tables I and II, or roll a d10 on each table to produce the beginning of the title. Or, if you prefer, you may use just one of the following tables to determine the beginning of the title.

Roll

Table I

- 1 The Horror of
- 2 The Thing From
- 3 The Creature From
- 4 The Day of
- 5 The Night of
- 6 The Dawn of
- 7 The Attack of
- 8 The Invasion of
- 9 The War of (on)
- 10 The Threat of

Table II

- The Killer
- The Deadly
- The Terrible
- The Astounding
- The Amazing
- The Giant
- The Incredible
- The Dreaded
- The Evil
- The Frightening

After choosing the beginning of the title, fill in the name of the Monster for the Movie, and possibly its place of origin.

For example, a Movie about a giant Lizard attacking Earth because it was disturbed by atomic testing in space might be called "The Attack of the Astounding Gila Monster from the Depths of Space."

NAMING SEQUELS

If the Director decides to have a

particular Monster return for multiple Movies, not unlike Dracula and a certain hockey-masked maniac, he can then title his sequels with prefaces like these:

ROLL

PREFACE

- 1-2 The Return of
- 3-4 The Ghost of
- 5-6 The Revenge of
- 7-8 The Curse of
- 9-10 Again,

Another great tradition in bad Movies is to make being a Monster a Family affair:

ROLL	PREFACE
1-2	The Son of
3-4	The Daughter of
5-6	The Sister of
7	The Mother of
8	The Seed of
9	The Uncle of
10	The 21st Cousin, Twice Removed, of

All of the above prefaces are good indicators that another world class turkey is about to be sprung on the Actors. You can also use both sequel Tables to produce titles like "The Revenge of the Son of the Astounding Gila Monster from the Depths of Space." *Nawww--Needs more pizzaz like "The Night Of The Unbearable Threat Of Imminent Attack By The Horrible, Horny, Invincible, Killer Kumquats From The Depths Of Toledo, Ohio."* Now there's a title to be suitably ashamed of!

SOLILOQUIZATION

Soliloquy involves a monologue by a single Actor and is used to express "their innermost feelings" on life and other irrelevant subjects. Only occasionally will soliloquies be important to the movie. Soliloquies are a stunt for FAME-hungry Actors to try to pull.

When a Soliloquy is attempted, the Actor must make a roll against some talent like Persuasion or Leadership. If the roll is successful, the rest of the set darkens and recedes while the Actor doing the soliloquy is put under a spotlight. The Director then has to decide when the speech is over (allowing it to take no more than a minute or so).

A good soliloquy is worth 1 FAME point during the Cast Party, a really

bad one may be worth more. A much more fun soliloquy can happen if the player can pull off enough jokes during the speech to make everyone laugh. *A good reference for this is virtually any movie with my hero, Groucho Marx, in it. He also raised the Audience Aside to an art form.*

LIFE OFF THE SET

This will have little to no effect on the events during a Movie, but is good for rounding out your Actor. It can also make for amusing interruptions during a movie if the Director decides to have an Actor's significant other phone to have him buy milk on the way home just as the Lunatic Killer is getting ready to weed-whack him into a thousand bite-sized chunks, or stop by in a jealous fit during a gratuitous romantic scene.

With extremely low-budget movies, Actors may be required to provide their own props, either gotten from home, or...ahh...liberated from their places of employment. This can make for some interesting subplots, as either the wife or boss shows up on the set to confiscate the important prop (usually, just about the time the Actors need that prop the most).

GETTING TO THE SET

To properly set up the ludicrous atmosphere vital to the Late Show, have the Actors show up at the studio gate and have the guard not even remember where Snurfleheimer Bros. Studios is. This will give the Actors an idea of just how bad of a Movie they're getting into. And yes, the set should always be so far back on the backlots that the Actors need satellite tracking gear to find it.

REHEARSING

If an Actor makes a FAME roll, they are allowed to "rehearse" a scene before it actually happens. If they choose

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this option, their opponent must take a +10 penalty to their FX rolls because the Actors know what they're going to do. This can only be done once per movie before the Director starts complaining that the Actors are putting the movie behind the shooting schedule. *Who ever heard of rehearsing for a Bad Movie? If you wanted to go to all that trouble, why not just make a Good Movie?*

GOING ON LOCATION

Bad Movies are notorious for their low budgets. *If they had a budget, they might be able to afford a talented enough scriptwriter to make a good Movie.* Often then, the Movie company can't afford to build its own sets and has to "go on location," which the Director always says just adds realism to the Movie. *Yeah, right! Lets just see 'em go on location to Uranus. Oops! Can I say "Uranus" in a G-Rated game, Boss?*

Going on location adds all sorts of dimensions to a Movie, especially if the location is open to the public. People will wander over when they see the cameras and lights, wanting to know what's going on and why there's some guy in a rubber monster suit at the deli counter. Even more likely, a bystander might not realize that the maniac wielding a bloody machete in the alley behind Ferguson's Hi-Valu is a member of Actor's Guild 223. With luck, he'll call the police. Worse, he might take matters into his own hands and kick the snot out of some poor Actor. *Hey, Boss! Is it OK to say "snot" in a G-Rated game?*

In a situation involving meta-playing, going on location allows the Director to get the Actors into situations with uncanny resemblances to those occurring in the Movie. For example, the Movie might be about a rampaging bear while shooting in the mountains. Meanwhile, a real bear... This works well with Lunatic Killers.

PROPS FOR THE ACTORS

Be careful when making out a Props list for the Actors. Nothing can ruin a Movie as quickly as too many Props. Remember that the Players will be able to choose a number of additional Props, so give them only what you feel is necessary for them to play their Roles.

Players will probably ask you to expand your Props list to include other items that they feel are necessary to their Roles. You should give them a fair hearing, but the final decision is yours. If a Player insists that "everyone" has a particular item, ask him to produce one. If he does not carry one on his person, neither does his Actor. Be careful, however, because this tactic can backfire. *Yeah, he may just pull a howitzer outta his pants...*

CO-STARS AND EXTRAS

The section on Extras will provide most of the victims and local color that you need. If you want to have a Co-Star, just generate him or her according to the guidelines in the section on Casting Your Actor, or make arbitrary decisions as to his or her Basic Abilities and Talents in order to fit the Movie. Keep in mind the Roles that the Co-Stars and Extras must serve.

It is advisable to make a list of the names of all the Extras and Co-Stars and to write down a short description of each, including what he or she knows about the events of the Movie. Be careful not to let your Players' Actors run roughshod over your NPC Co-Stars. Most Co-Stars want to be the Star, anyway.

SUGGESTED EVENTS

Suggested Events dictate the course of the Movie by providing a Series of encounters that should, if everything works correctly, guide the

Actors to the solution. They are called Suggested Events because things rarely work correctly.

Suggested Events should list what or who the Actors will encounter if they go to specific places or perform specific actions. The first Suggested Event should introduce the Actors to the Setting and set them on the path to encounters with the Monster, Extras, and Co-Stars.

ENDING

All good things (and Bad Movies) must come to an end. In the case of a Movie on The Late Show, that ending is dependent on the actions of the Actors. You should make up a list of some possible outcomes for the Movie (e.g. Monster Killed, Monster Driven Away, Monster Killed Before Town Was Destroyed, Monster Killed After Town Was Destroyed, Monster Wins, All Actors Removed From Movie, etc.).

SETTING UP A SERIES

For the Director who wants to set up a Series of Late Show Movies, I suggest the inclusion of recurring Co-Stars to act as friends of the Actors, plot lines that extend throughout the Series, and a Monster to be the ongoing or recurring villain.

Many Series will have the Actors retaining their Roles, but this is not always the case. You can have different Roles for every Movie in a Series, but some aspect of the Movies should be consistent throughout. *Seems to me that the only consistent aspect in most of 'em is that they're all bad.*

POSSIBLE MOVIE IDEAS

An excavation at an old Indian sacred ground unleashes some creature imprisoned there long ago. The Actors' task is to return it to its prison by use of some lost mystic phrase (which they have to find).

An experiment goes wrong and turns an Extra into some giant Monster. The Actors must stop the Monster and return the Extra to normal before he causes too much damage.

An alien race is dying. They need a human males or females for breeding purposes. Or, possibly, their water or air is running out and they want Earth's.

Underground nuclear testing causes normal animals to mutate into giant, carnivorous Monsters. Need more be said?

Nuclear testing unleashes a giant Monster which wants revenge on humanity for disturbing its rest. The Actors have to figure out its weakness, since it is immune to atomic attack.

Aliens come to Earth claiming friendship and are accepted. But some of their actions suggest their motives aren't so pristine.

Aliens want to kidnap some famous scientist, politician, or even an Actor to take back to their planet for some reason, either malevolent or possibly benevolent (this could be the start of a Series of outer space Movies).

An atomic blast or freak laboratory accident mutates an Extra or Co-Star into a Monster.

The selection at your local video store should produce enough ideas for hundreds of Movies. Grab any two, turn 'em over and read the backs, combine the stories, and you've got your movie idea. *Isn't that how everybody in Hollywood does it?*



REEL VIII MONSTER GENERATION

Welcome to *Monstrous Cooking With Demonna*. Today we're going to learn how to make... Oooh! That's the third time that I've been pinched when no one else has been around. I'll have to check this kitchen for invisible Monsters. And when I catch whatever's doing it, it better watch out!

Monsters come in all shapes and sizes, so generating them takes a lot of arbitrary decisions. When designing your own Monsters, don't worry about making them too powerful. There are

safeguards built into the Combat System to help the Actors survive.

While the section on Monsters provides a good selection to choose from, you may wish to design your own Monsters. Perhaps you have seen a Monster you wish to use depicted in a Movie, or you may have a different type of alien or extra-dimensional creepy-crawly in mind. The guidelines provided in this section should help you design the Monster of your worst nightmares.

SIZE TABLE

Size	Speed (ft/Frame)	Build	Survival Points	Damage
Tiny (1"-1')	10-100	0	1-10	1-5
Small (1'-4')	10-100	1-5	5-20	1-10
Man Sized (4'-7')	20-200	10-100	50-200	10-50
Huge (7'-15')	30-300	100-500	100-500	50-100
Colossal (15'-60')	50-500	500-2000	200-750	100-200
Gargantuan (60'+)	200-1500	2000-5000	200+	200+

MONSTER CHARACTERISTICS

The Monster's **SIZE** defines its **SPEED, BUILD, SURVIVAL POINTS,** and **DAMAGE.** These ranges are given in the **Size Table.** These values should be treated as guidelines only, and you may wish to go beyond them to design a specific Monster. *Like Boss does in the Monster Section.*

SPEED is given in feet per Frame. If the Monster has more than one method of movement (flying or swimming in addition to walking, for instance), **SPEED** for the most common type of movement is given in the Monster Description (See "Reel IX: Monsters" for examples).

BUILD is the physical power of the Monster. For each point of **BUILD** possessed, the Monster can lift 5 pounds. Monsters do not get the Damage bonus of 1/5 **BUILD** that Actors do.

SURVIVAL POINTS are a measure of how much physical damage a Monster can take before dying.

DAMAGE is the damage done by a Monster's Combat Special Effects upon a successful hit. This is used for all the Combat Special Effects of the Monster, even if the Monster has more than one (See Combat Special Effects, below).

Monsters also have the following additional characteristics: **BRAINS, FAME, PROPS, IMMUNITIES AND WEAKNESSES, TALENTS,** and **SPECIAL EFFECTS.**

BRAINS are a measure of the Monster's ability to reason, but not a measure of perception. Monsters are very perceptive, and always know where the Actors are, unless the Actors are using Stealth, Cover, or are trying to Surprise the Monster. A

BRAINS of 0 means that the Monster is driven by pure instinct. **BRAINS** of 1-3 equates to animal intelligence. **BRAINS** of 4-40 is human range. **BRAINS** 40+ is equivalent to super-human intellect. *Negative BRAINS means you're the author of this game.*

FAME is a measure of a Monster's influence, experience, and luck. A Monster's **FAME** is used much like an Actor's **FAME**, except that Monsters are not subject to Terror Rolls. **FAME** is also used to determine a Monster's Special Effects Roll (See Below).

Starting **FAME** is determined by totaling bonuses for actual film appearances by the Monster. These bonuses are listed below.

- | | |
|----|---|
| 10 | Monster appeared as the main Monster or one of the main Monsters in an actual film. |
| 10 | Monster appeared as the main Monster or one of the main Monsters in a sequel or rip-off of the above film. |
| 20 | Monster has a personal name, making him recognizable from other Monsters of the same type. |
| 20 | Monster has appeared as the main Monster or one of the main Monsters in a multitude of films, making him very well-known. |

The above bonuses are cumulative,, so a Monster who qualifies for all bonuses would have a starting **FAME** of 60.

After each Movie in which the Monster appears on The Late Show, its FAME is raised by 5 points, and its FX Roll is adjusted to reflect the new FAME score.

Note: Different people view different films, so you may disagree with the Monsters section. Feel free to change these **FAME** scores as you see fit. If you change a **FAME** score, however, be certain to adjust the Monster's **FX Roll.**

Reel VIII: Monster Generation

PROPS are arbitrarily assigned as the Director feels necessary.



I don't care if you are from Planet X! The Director says you can't have it!

IMMUNITIES AND WEAKNESSES are the Monster's special strengths and weaknesses. An Immunity is usually against a particular attack form, i.e., Immune to Bullets. A Weakness may be a vulnerability to a certain attack or substance, i.e., Silver Bullets or Holy Water. A Weakness may also be a strong attraction to a person, substance, or thing. Such a Weakness may be used as bait to draw the Monster into a trap.

TALENTS are possessed by most human Monsters, and some inhuman ones. A Monster may have any Talent listed in "Reel II: Talents." Roll versus the Monster's FX roll (See Below) to determine if the use of a particular Talent succeeds or fails.

SPECIAL EFFECTS ROLL (FX ROLL): The Director must roll versus the FX Roll to determine if a Monster has used a particular Special Effect or Talent successfully. It is mainly used to determine if a Combat Special

Effect of a Monster strikes its target successfully, but is also used to determine if certain Other Special Effects and Talents are used successfully. **The Special Effects Roll is generated by adding one-half of the Monster's FAME to 50.**

SPECIAL EFFECTS (FX) are powers that a Monster possesses. Special Effects may be Combat Special Effects or Other Special Effects. Most Special Effects are automatic, i.e., no roll is necessary for them to work. Some Other Special Effects and all of Combat Special Effects require that a successful roll versus the Monster's FX Roll be made.

COMBAT SPECIAL EFFECTS

A Combat Special Effect is any method that the Monster uses to inflict damage. A successful FX Roll is required for a specific Combat Special Effect to strike its target. Some of the more common Combat Special Effects are listed below. Feel free to add to this list as you see fit.

Bite: You know, with teeth.

Capture: On a successful FX Roll, the Monster has the Cast Member pinioned in a firm grip. The Director may allow a FAME Roll to see if an Actor can escape.

Claw: Includes attacks by Monsters who are naturally endowed with claws, and Monsters (usually human) who like to improve their manicure by strapping on deadly fingernails.

Crush: Squeezing a victim until they can serve as a doormat.

Elemental Attack: The Monster can conjure lightning, hail, wind, etc., and direct it at specific targets.

Flame Breath: A bit worse than halitosis. Flame Breath can be normal flame, or have some special property, such as radioactivity.

Harmful Touch: The Monster's body surface is very hot, radioactive, or is covered with a harmful acid. The attack consists of simply touching the intended victim. Note: accidental touching on the part of an Actor will also cause damage.

Laser Eyes: The eyes of the Monster fire energy beams at will.



Poison: The bite or touch of a Monster is poisonous.

Stomp: Usually used on buildings by gargantuan Monsters, this tactic is also very effective on Actors.

Strangle: Old-style lunatic killers preferred this method, which was later copied by a multitude of other Monsters.

Throwing: Picking up stones, boulders, cars, trains, other Monsters, etc., and throwing them.

Throwing, Telekinetic: Same as above,

but done with the power of the mind alone.

Weapon (specify): A weapon used by a Monster does damage according to the Monster's Damage, not the weapon's listed damage shown in "Reel IV: Weapons." This is done to avoid confusion and to simplify the Director's handling of the Monster.

OTHER SPECIAL EFFECTS

Advanced Technology: The Monster possesses the ability to operate, repair, and/or build advanced mechanisms to perform a variety of useful tasks.

Animal Control: The ability to control the thoughts and actions of animals. Includes the ability to summon animals. The type of animals that can be summoned and controlled are usually specified. If no specification is made, the Monster can summon and control any animal.

Animate Dead Extra: The Monster can create a zombie under its control from the body of a dead Extra by making a successful roll versus FX Roll. One zombie per Take can be made.

Animate Objects: The Monster may cause any object to come to life and follow its orders. This is a bit worse than Telekinesis, as the object animated will move and attack, not just fly at their targets.

Armor: The Monster has thick hide, metal skin, or some other defense against attacks. The Director subtracts the value of the Armor from the damage of each and every successful attack made upon the Monster. "Reel IX: Monsters" lists

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these values for Monsters with Armor. Choose an appropriate value for your own Monsters that have Armor.

Clone: This allows the Monster to create an independent duplicate of an Extra or Monster (even itself). A clone has all the memories and abilities of the original Cast Member. It takes one hour (1 Reel) to create a clone. The Monster must have had control of the original Cast Member in order to gather tissue samples or to perform the necessary surveys for the cloning process. The clone will usually be clothed as the original Cast Member, and will act like him in all ways, except for a certain lack of warmth and spontaneity.



Control Mind of Extra: The Monster can control the mind and actions of an Extra. The Extra will attack the Actors, gather information, or perform any other act that the Monster orders. For some Monsters, the effect will fade when the Extra leaves the vicinity of the Monster. For others, the change is more permanent, lasting until the Monster or its mind controlling apparatus is destroyed, or the Actors discover some antidote.

Failure of Devices: Whenever the Monster is near electrical or mechanical devices, they will fail to work. The radius of this effect may

range from a few feet to a number of miles, depending on the Size of the Monster and the Director's discretion.

Flight: The Monster can fly. The speed of flight is arbitrary, but few Monsters fly at speeds less than 200 feet per Frame.

Horrify: The Monster has one or more features that are so horrifying or alien that a roll on the Terror Table must be made at a penalty of -20 on the die (treat numbers less than 01 as 01 in this case). Some Monsters may hide a horrifying feature until an opportune moment presents itself.

Hypnotize: The Monster may cause a Cast Member to forget an occurrence or perform some action, as long as the action is not against the Cast Member's nature. Requires a successful FX Roll to operate.

Invade Dream: As the name suggests, this FX allows the monster to invade the dreams of Actors and Extras, usually represented by really silly, pseudo-psychological sets. Combat that happens in such a situation usually has the normal effects, except that Actors wake up a second before they can be killed. Extras aren't so lucky.

Invisibility: The Monster is invisible to the human eye, though special apparatus may detect it. Note that effects of the Monster's passage (footprints, other trail, sound, etc.) are not affected. Some Monsters may choose to be visible at times.

Jam Mechanism: This allows the Monster to consciously cause any mechanism to simply not work. Some Monsters can only jam one mechanism at a time, others can jam a number of mechanisms concurrently.

Mesmerize: On a successful FX Roll, the Monster causes a Cast Member to stand immobile and wait while the Monster advances. Mesmerism

is broken if the Mesmerized Actor is struck by a successful attack, is slapped, or is shaken.

Night Sight: The Monster can see normally at night or in pitch darkness. Some Monsters that have Night Sight may have a Weakness related to light.

Pass Through Walls: This allows the Monster to pass through objects as if they were not there.

Possession of Extra: The ability to take over the body of an Extra. The Monster then controls all actions of the Extra, and usually provides some other Special Effects, as well.

Regeneration: The Monster heals at an accelerated rate, regaining a number of lost SP per Frame. The amount of SP regained by a specific Monster with Regeneration is listed in "Reel IX: Monsters." This Special Effect will not raise a Monster's SP over its original level.

Return From The Dead: As the name suggests, this allows the Monster to return to life after being apparently slain. The time interval is usually only hours or minutes, unless something (like a stake through the heart) precludes it.

Rubberiness: The Monster is malleable enough to twist itself in abnormal ways. This will allow the Monster to slip through small openings and rearrange its shape.

Seductiveness: The Monster may appear as an extremely attractive human. When a successful FX Roll is made, other Cast Members of the opposite sex will immediately wish to accompany the Monster to a private place, where, things rarely turn out as expected.

Shape Change: The Monster can change its shape into that of another creature or object. The Monster has all the abilities of the form taken, but may not use another Special Effect without manifesting its normal form. It may uti-

lize any abilities the form taken would normally have. For example, if the Monster changes into a bird or bat, it may fly.

Telekinesis: The Monster is able to move things with the power of its mind alone. A Monster who has this FX usually has Telekinetic Throwing as a Combat FX.

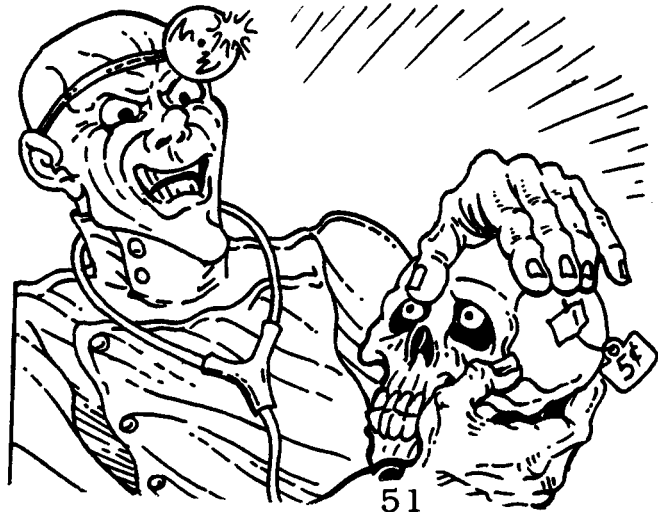
Telepathy: The Monster is able to send thoughts to, or read the mind of, another creature. May only be used to communicate, not control, unless Control Mind Of Extra is also possessed.

Teleport: The Monster is able to travel between two points in space without having to physically traverse the distance between the two points.

Transform Extra into Monster: The Monster can turn an Extra into the same type of Monster as itself. If the Monster kills or captures an Extra, that Extra may reappear as a Monster of the same type within a few hours.

Weather Control: The Monster can control the weather in its immediate vicinity. A Monster with this Special Effect usually has Elemental Attack as a Combat Special Effect.

Other: Any other Special Effect you feel like devising can make your Monsters more interesting. Don't be afraid to experiment.





Finally, we get to a section of this game where I can introduce you to some of my friends. While Boss is away. Some of them are really famous already, but none of them have gotten the recognition that they deserve. After all, nobody watches a Frankenstein movie to see that old geezer of a doctor.

Monsters are the real stars of The Late Show, and deserve respect, admiration, gobs more money, Star billing, and better parts. They should get their own trailers, a new wardrobe for each movie, and... Uh, Oh. It's Boss. Hi Boss! You just keep popping up, don't you? Stop trying for more money and clean up the mess in the kitchen? Alright, alright, I'm going. Don't push!

ALIENS

Something is out there, and it isn't nice. Listed below are the staples of Bad Movies, the horrible Alien.

ALIEN DEATH ORGANISM

Size: 8' tall
Speed: 200
Build: 50
SP: 200

Brains: 15
Fame: 40
FX Roll: 70
Damage: 20

Talents: Alertness, Stealth, Tracking

Combat FX: Bite, Claw

Other FX: Armor (5), Regeneration (1 SP/Frame)

Immunities and Weaknesses: Single-minded, will always try to kill off Cast Members.

Props: none

Description: The Alien Death Organism is an ugly living killing machine with a bad attitude and an appetite for Cast Members. The Alien Death Organism inevitably finds its way onto a spaceship, usually as part of a biological survey or when its parent implants it in an Extra. Either way, it always gets out and goes on a rampage. Fortunately, it is so single-minded that it can be lured into a trap.

BUG-EYED MONSTER

Size: 6' tall
Speed: 100
Build: 100
SP: 200

Brains: 10
Fame: 40
FX Roll: 70
Damage: 50

Talents: Spaceships

Combat FX: Crush, Bite

Other FX: none

Immunities and Weaknesses: normal

Props: none

Description: The most common type of alien, except in Movies without enough budget to afford the make-up (See Invaders, Subtle). May look like a giant insect, or may just be unpleasant to human perception (tentacles, eye-stalks, slime-coated, etc.).

ENERGY FORM

Size: 6' tall
Speed: 200
Build: 0
SP: 100

Brains: 20
Fame: 10
FX Roll: 55
Damage: 30

Talents: none

Combat FX: Harmful Touch

Other FX: Pass Through Walls, Invisibility

Immunities and Weaknesses: Not harmed by normal weapons, but can be disrupted by the correct electromagnetic field.

Props: none

Description: This unfriendly visitor to our fair planet floats around searching for victims. The harmful touch is a draining of human life force. It doesn't have a spaceship (not enough budget), and must have flown through space to get here.

INFILTRATOR

Size: 5' long
Speed: 20 (flying)
Build: n/a
SP: 50

Brains: 0
Fame: 10
FX Roll: 55
Damage: 0

Talents: none

Combat FX: none

Other FX: Transform Extra Into Monster

Immunities and Weaknesses: Very flammable.

Props: none

Description: In their natural form, Infiltrators look like giant pea-pods. They change into exact duplicates of any Extra they come across, destroying the Extra in the process. The Infiltrator then takes the place of the Extra, but is a lot less fun at parties. The Extra must be asleep for the Transformation to work.

INVADERS, BLATANT

Size: 7'
Speed: 90
Build: 80
SP: 150

Brains: 35
Fame: 20
FX Roll: 60
Damage: 30

Talents: Spaceships

Combat FX: Weapon (Ray Gun)

Other FX: Advanced Technology

Immunities and Weaknesses: Sometimes lack immunity to Earth germs.

Props: Spaceship, Ray Gun, Space Suit
Description: Blatant Invaders show up in their Spaceships, attack the friendly welcoming committee that arrives to greet them, then proceed to cause mayhem. They are bent on

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conquering the Earth, which involves exterminating the human race. No negotiation is possible, as the Blatant Invaders are completely dedicated to their task. Occasionally possess War Machines and/or Robots (See Machines, Below).

INVADERS, SUBTLE

Size: 6' tall
Speed: 100
Build: 60
SP: 100
Brains: 70
Fame: 10
FX Roll: 55
Damage: 50
Talents: Spaceships
Combat FX: Crush
Other FX: Advanced Technology
Immunities and Weaknesses: Extremely disturbed by high frequency sounds.
Props: Black Suit, Sunglasses, Briefcase
Description: On the surface, Subtle Invaders look exactly like humans. If their sunglasses are removed, however, their eyes glow, revealing their otherworldly origin. They are here to steal our resources by use of devices in the briefcase. Such resources may be salt, water, air, blood, or something else necessary to our survival.

MUNCHERS

Size: 1' wide
Speed: 100
Build: 3
SP: 5
Brains: 30
Fame: 20
FX Roll: 60
Damage: 10
Talents: Spaceships
Combat FX: Bite
Other FX: none
Immunities and Weaknesses: Will eat anything, including explosives.
Props: Spaceship
Description: Munchers are small, furry, and so cute that you want to hug one until they bite your leg off, which should bring about a certain amount of attitude adjustment. They travel in packs of 2-20, and speak to each

other in high-pitched, gabbling voices. They are eternally hungry, and consider humans to be the perfect food to put in the fridge for a midnight snack. *These critters sound familiar somehow, but I just can't seem to place them.*

NATIVES, UNFRIENDLY

Size: 6' tall
Speed: 90
Build: 10
SP: 50
Brains: 10
Fame: 0
FX Roll: 50
Damage: 10
Talents: none
Combat FX: Weapon (either primitive or advanced, depending on culture)
Other FX: none
Immunities and Weaknesses: Usually pretty gullible.
Props: Depends on culture
Description: These creatures are the alien equivalent of Extras. They mill around and harass any Actors who land on their planet. Primitive alien cultures may be convinced that the Actors are gods from space, until some evidence of non-godliness shows up in the humans. Once such evidence appears, the aliens will be understandably miffed.

Advanced alien cultures are usually totalitarian and xenophobic, and will try to capture or exterminate any visitors from space. To counter-balance this attitude, there is always a small faction of aliens that wishes to overthrow the government and establish a free society. These courageous, but heavily outnumbered, freedom fighters will usually befriend the Actors.

PSIONIC DISEMBODED BRAINS

Size: 4' wide
Speed: 200' (flying)
Build: 0
SP: 100
Brains: 100
Fame: 20
FX Roll: 60
Damage: 50
Talents: Spaceships
Combat FX: Telekinetic Throwing, Capture

Other FX: Flight, Telekinesis (500#), Telepathy, Control Mind of Extra

Immunities and Weaknesses: Can sometimes be overloaded by excess human emotion.

Props: Spaceship

Description: These massive escapees from some huge cranium fly around searching for human intellect to devour. *They'll have to search a lot to find any in a Bad Movie.* Will protect themselves with Telekinetic Throwing, but will prefer to Capture, then feed on the brain of the victim.

ANIMALS, GIANT

Giant animals are usually created by laboratory experiments, toxic or radioactive wastes, or some other imbalance in the ecology. Most films which use giant animals have an ecological warning as one of their themes.

ALLIGATOR, GIANT

Size: 45' long **Brains:** 1
Speed: 200 (Swim) **Fame:** 10
Build: 600 **FX Roll:** 55
SP: 2000 **Damage:** 200

Talents: none

Combat FX: Bite

Other FX: Armor (20)

Immunities and Weaknesses: It avoids bright light and ultrasonic sound.

Props: none

Description: Ever wonder what happens to unwanted pet alligators? They get flushed down the toilet and end up in the sewer, where they grow to unnaturally large size. They are understandably upset at being flushed, and express their anger by consuming a staple diet of sewer workers and subway commuters.

ANTS, GIANT

Size: 15' long **Brains:** 0
Speed: 200 **Fame:** 10
Build: 2000 **FX Roll:** 55
SP: 3000 **Damage:** 500

Talents: none

Combat FX: Harmful Touch (Acid), Crush

Other FX: none

Immunities and Weaknesses: Aversion to insecticide.

Props: none

Description: Spawned by nuclear testing, Giant Ants retain the incredible strength to size ratio of their normal brethren. They are usually found in deserts, and cause great havoc by trying to build an anthill the size of Pike's Peak.

CRAB, GIANT

Size: 30' long **Brains:** 0
Speed: 200 **Fame:** 10
Build: 800 **FX Roll:** 55
SP: 2000 **Damage:** 200

Talents: none

Combat FX: Crush

Other FX: Armor (20)

Immunities and Weaknesses: Weak eyes.

Props: none

Description: These creatures, usually found only on remote tropical islands, are big enough to supply a seafood restaurant for a year. Unfortunately, they are very ill-tempered and kind of... *Never mind.* Pity the poor Cast Member caught in their pincers.

GILA MONSTER, GIANT

Size: 40' long **Brains:** 1
Speed: 300 **Fame:** 0
Build: 500 **FX Roll:** 50
SP: 1500 **Damage:** 200

Talents: none

Combat FX: Bite, Poison

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Other FX: none

Immunities and Weaknesses: normal

Props: none

Description: A desert dweller, only as dangerous as any other oversize, carnivorous, bloodthirsty reptile.

LEECH, GIANT

Size: 6' tall

Speed: 100

Build: 100

SP: 60

Talents: none

Combat FX: Capture, Harmful Touch (blood drain)

Other FX: none

Immunities and Weaknesses: normal

Props: none

Description: Look human, except for their heads, which are featureless, save for a star-shaped mouth orifice. They act in the same manner as their tiny cousins, latching on to their victims and draining blood. Their favored habitats are subterranean caves under swamps.

MANTIS, GIANT

Size: 200' long

Speed: 1000

Build: 5000

SP: 1000

Talents: none

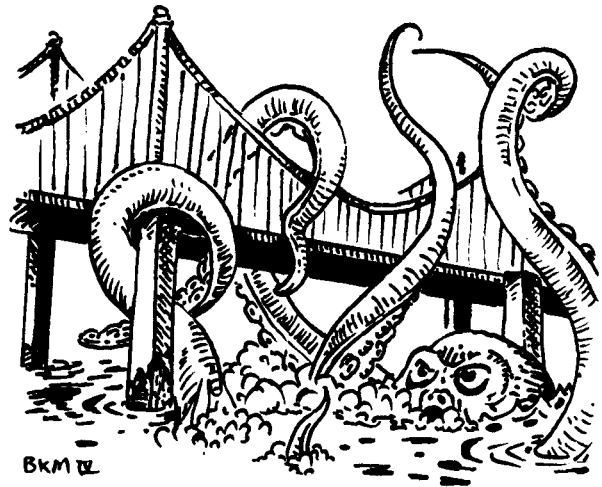
Combat FX: Bite, Crush, Stomp

Other FX: none

Immunities and Weaknesses: normal

Props: none

Description: Awakened, like many large Monsters, by nuclear testing in the Arctic. This one, just like the rest, found its way to civilization to start rampaging.



OCTOPUS, GIANT

Size: 60' long

Speed: 400

Build: 2000

SP: 5000

Talents: none

Combat FX: Crush

Other FX: none

Immunities and Weaknesses: Will avoid bright light.

Props: none

Description: Giant Octopi rampage indiscriminately, destroying coastal towns and snacking on surfers, sunbathers, and other Extras.

RAT, GIANT

Size: 10' long

Speed: 200

Build: 200

SP: 300

Talents: none

Combat FX: Bite, Claw

Other FX: none

Immunities and Weaknesses: normal

Props: none

Description: These guys usually live in sewers, but will venture forth at night and attack anything. They have healthy appetites, and prefer (*you guessed it*) Cast Members.

SCORPION, GIANT

Size: 8' long
Speed: 200
Build: 500
SP: 1000
Brains: 0
Fame: 10
FX Roll: 55
Damage: 100

Talents: none

Combat FX: Poison, Crush

Other FX: none

Immunities and Weaknesses: normal

Props: none

Description: Another problem spawned by man's mistreatment of the environment, the Giant Scorpion roams the desert, doing exactly what it did when its was small: hunt prey. And just by happenstance, humans are exactly the right size.

SHARK, GIANT

Size: 25' long
Speed: 500 (Swim)
Build: 2000
SP: 2000
Brains: 0
Fame: 20
FX Roll: 60
Damage: 500

Talents: none

Combat FX: Bite

Other FX: none

Immunities and Weaknesses: normal

Props: none

Description: This rubber-finned terror is usually fought by any number of heroic frogmen. The perfect Monster for Actors who enjoy water sports and won't mind losing a few vital body parts.

SPIDER, GIANT

Size: 15' long
Speed: 200
Build: 400
SP: 200
Brains: 0
Fame: 20
FX Roll: 60
Damage: 100

Talents: none

Combat FX: Poison, Crush, Harmful Touch (Blood Drain)

Other FX: none

Immunities and Weaknesses: Cannot resist anything that might be food.

Props: none

Description: Usually of the wolf variety (the kind that hunts), these arachnids could teach Dracula something about bloodsucking. *They all just look like big, tasty Tarantulas under a magnifying glass to me.*

WASP, GIANT QUEEN

Size: 30' long
Speed: 400 (flying)
Build: 500
SP: 2000
Brains: 0
Fame: 10
FX Roll: 55
Damage: 100

Talents: none

Combat FX: Poison, Bite

Other FX: none

Immunities and Weaknesses: normal

Props: none

Description: Another insect predator enlarged beyond all reason. The Giant Queen Wasp is quick to anger, and has a mission in life: lay her eggs so that there will be thousands like her.

ANIMALS, SWARM

A Monster with a terrifying touch of reality, Swarms are treated differently from any other type of Monster. They have no BUILD, SP, or FX Roll. Their Damage is automatically done each Frame until the victim is killed or escapes, or the Swarm is driven away or destroyed. If the intended victim is wearing sufficient protective clothing that covers his entire body, no damage will be taken unless the individual members of the Swarm can get through.

ANTS

Size: Swarm
Speed: 5
Build: n/a
SP: n/a
Brains: 0
Fame: 20
FX Roll: n/a
Damage: 20

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Talents: none

Combat FX: Bite

Other FX: none

Immunities and Weaknesses: Will suffocate if sprayed with oil or gasoline.

Props: none

Description: These are actually deadlier than the 15' variety, because they number in the billions. Driven completely by instinct, they will not swerve from their course for anything.

BEES, KILLER

Size: Swarm

Speed: 100 (flying)

Build: n/a

SP: n/a

Talents: none

Combat FX: Poison

Other FX: Flight

Immunities and Weaknesses: They must move towards any sound or smell that replicates their queen's call or pheromones.

Props: none

Description: These are not your normal honey bees, but an import from Africa. They are very bad-tempered, quick to swarm, and will not give up pursuit of a victim.

BIRDS

Size: Swarm

Speed: 300 (flying)

Build: n/a

SP: n/a

Talents: none

Combat FX: Claw, Bite

Other FX: Flight

Immunities and Weaknesses: normal

Props: none

Description: The average collection of starlings, crows, robins, and other types of our fine, feathered, friends. Seem to have developed a grudge against humanity, possibly because their favorite statue was removed from the park. If accompanied by pi-

geons, the Actors' clothing and pride are in serious danger.

PIRANHAS

Size: Swarm

Speed: 100 (Swim)

Build: n/a

SP: n/a

Talents: none

Combat FX: Bite

Other FX: none

Immunities and Weaknesses: normal

Props: none

Description: These bloodthirsty fish swarm on any creature they find in the water. They can strip a victim to the bones in a few minutes. This is why skinny dipping in the Amazon is not a healthy pastime.

RATS

Size: Swarm

Speed: 20

Build: n/a

SP: n/a

Talents: none

Combat FX: Bite, Claw

Other FX: none

Immunities and Weaknesses: normal

Props: none

Description: Mice with a B-A-A-A-D attitude.



Mmmm! Rats are yummy! They'll let me grow big and strong so I can come out of the sewers and say "Hi!"

DINOSAURS

These relics of the past are most commonly encountered in lost-world Movies, but are sometimes used in the Awakened-By-Nuclear-Testing format. *It's a Jurassic Jungle out there. Hmmm. Catchy title... Hey, Boss!...*

BRONTOSAURUS

Size: 70' long
Speed: 200
Build: 10,000
SP: 10,000
Talents: none
Combat FX: Stomp
Other FX: none
Immunities and Weaknesses: Is cold-blooded, and needs a warm environment.
Props: none
Description: A large, placid, vegetarian, who is perfectly harmless unless he accidentally steps on you. If this happens, your Actor is removed from the Movie and a large ketchup stain takes his place.

Brains: 1
Fame: 20
FX Roll: 60
Damage: 1000

TYRANNOSAURUS

Size: 50' long
Speed: 300
Build: 500
SP: 4000
Talents: none
Combat FX: Bite
Other FX: none
Immunities and Weaknesses: Is cold-blooded, and needs a warm environment.
Props: none
Description: Not as large as a Brontosaurus, but a lot nastier. Has teeth the size of butcher knives, and an appetite that never stops.

Brains: 3
Fame: 20
FX Roll: 60
Damage: 1000

HORROR, CLASSIC

Here are the tried and true favorites of Bad Movies. Ghosts, Vampires, Werewolves, and other supernatural terrors. These Monsters have stood the test of time, and genre. You can place Classic Horror Monsters in almost any Setting.



DEMON

Size: 7' tall
Speed: 150
Build: 100
SP: 200
Talents: none
Combat FX: Bite, Claw, Flame Breath
Other FX: Return From The Dead, Regeneration (5 SP/Frame), Animate Dead Extra, Control Mind Of Extra
Immunities and Weaknesses: Immune to all attacks, except those made by blessed weapons or Holy Water. Can be exorcised.

Brains: 10
Fame: 10
FX Roll: 55
Damage: 30

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Props: none

Description: This charming fellow is currently on sabbatical from Hell, and is spending it up here. His favorite snack food consists of Cast Members.

This creature is not to be confused with the type of demon who possesses his victims. This is a physical manifestation who enjoys doing his dirty work personally. *I like a man who does his dirty work personally.*

DRACULA

Size: 6' tall

Speed: 400 (flying)

Build: 200

SP: 200

Talents: none

Combat FX: Bite, Claw

Other FX: Return From Dead (must have stake removed from heart or dust soaked in blood), Shape Change (Bat, Rat, or Wolf), Regeneration (5 SP/Frame), Pass Through Walls, Transform Extra into Monster.

Immunities and Weaknesses: Immune to all attacks, save the following. Will back away from crosses mirrors, or garlic. If touched by either a cross or garlic, will take 20 points of damage. Destroyed by a stake through the heart, exposure to sunlight, or immersion in running water. Cannot cross running water.

Props: Coffin, Tuxedo, Cape, Transylvanian Castle, Dirt, Fangs

Description: Aristocratic and cultivated, but speaks with a thick Middle-European accent. Wants to drink blood, stay away from mirrors, and make more vampires.

DR. FRANKENSTEIN

Size: 5' 6" tall

Speed: 100

Build: 10

SP: 50

Brains: 40

Fame: 60

FX Roll: 80

Damage: 0

Talents: Biochemistry, Medicine, Surgery

Combat FX: none

Other FX: Animate Dead Extra

Immunities and Weaknesses: normal

Props: Laboratory, Castle, Lab Coat

Description: This poor fellow just wanted to create a human being. Things went wrong, and that's why the next Monster is included.



FRANKENSTEIN'S MONSTER

Size: 8' tall

Speed: 200

Build: 200

SP: 250

Talents: none

Combat FX: Crush

Other FX: none

Immunities and Weaknesses: Afraid of fire.

Props: Old Clothing

Description: Big and ugly, so villagers fear him and throw things. This causes him to retaliate, which causes the villagers to hunt him down. A classic tragedy. *If my ugly old friend Frankie here isn't more famous than any of the Actors, I'll eat a slug. Ewww... on second thought, no I won't!!!*

GHOST

Size: 6' tall
Speed: 100 (flying)
Build: 0
SP: n/a
Talents: none
Combat FX: none
Other FX: Invisibility, Pass Through Walls, Teleport, Flight
Immunities and Weaknesses: Does not take any damage from normal attacks. Automatically destroyed by successful Exorcism, usually stays in one locale.
Props: none
Description: Shade of a dead person who died with unfinished business. Able to communicate normally. Some are nice, but most like to scare people and are very territorial.

GHOST, POLTERGEIST

Size: n/a
Speed: 100
Build: 0
SP: n/a
Talents: none
Combat FX: Telekinetic Throwing
Other FX: Telekinesis (50 lb.), Invisibility, Pass Through Walls
Immunities and Weaknesses: Does not take any damage from normal attacks. Automatically destroyed by successful Exorcism, usually anchored to one locale.
Props: none
Description: Always invisible, and usually malevolent. Enjoys throwing furniture, food, and small pets around the house.

GHOUL

Size: 5' tall
Speed: 110
Build: 40
SP: 50
Talents: none
Brains: 15
Fame: 20
FX Roll: 60
Damage: 20

Combat FX: Bite, Claw
Other FX: Night Sight, Transform Extra Into Monster
Immunities and Weaknesses: Hatred of sunlight.
Props: Ragged Clothing
Description: Ghouls are either living or reanimated folk who feed on cadavers. They are found in graveyards, morgues, and other places where dead people hang out. They give a whole new meaning to the phrases "give me a hand with supper," or "footing the dinner bill." Usually travel in packs of 5-10.

HAND, DISEMBODIED

Size: 1' long
Speed: 1
Build: 5
SP: 20
Talents: Music (Piano)
Combat FX: Strangle
Other FX: Regeneration (10 SP/Frame), Return From The Dead (unless completely burned by fire or acid), Stealth
Immunities and Weaknesses: normal
Props: none
Description: The product of experiments into the nature of life, this hand is driven by a homicidal urge.

SKELETON

Size: 6' tall
Speed: 100
Build: 10
SP: 100
Talents: none
Combat FX: Weapon (Sword)
Other FX: none
Immunities and Weaknesses: Very brittle.
Props: Sword
Description: The only Monster that can be purchased at a biological materials warehouse.



MUMMY

Size: 6' tall
Speed: 30
Build: 100
SP: 200
Talents: none
Combat FX: Crush
Other FX: none
Immunities and Weaknesses: Needs no air to survive, but is very vulnerable to fire.
Props: Sarcophagus and lots of bandages.
Description: Summoned from his eternal rest to avenge the disturbing of his Tomb, or maybe just to indiscriminately squish people.

VAMPIRE

Size: 6' tall
Speed: 400 (flying)
Build: 100
SP: 150
Talents: Director's Choice
Combat FX: Bite, Claw
Other FX: Return From Dead (must have stake removed from heart or dust soaked in blood), Shape Change (Bat, Rat, or Wolf), Regeneration (5 SP/Frame), Pass Through Walls, Transform Extra into Monster.
Immunities and Weaknesses: Immune to all attacks, save the following. Will back away from crosses mirrors, or garlic. If touched by either a cross or garlic, will take 20 points of damage. Destroyed by a stake through the heart, exposure to sunlight, or immersion in running water. Cannot cross running water.
Props: Coffin, Dirt, Fangs
Description: Not just old-fashioned Dracula can be a vampire. Vampires can be anyone from the seemingly kindly neighbor to hip, new-wave Vampires to punk Vampires with green hair and purple teeth.

WEREWOLF

Size: 6' tall
Speed: 150
Build: 100
SP: 200
Talents: Tracking, Stealth
Combat FX: Bite, Claw
Other FX: Night Sight, Transform Extra Into Monster, Regeneration (5 SP/Frame), Return from Dead (unless shot in heart by a silver bullet).
Immunities and Weaknesses: Killed by Silver.
Props: Ragged clothing
Description: Hairy, stupid, and vicious, but he doesn't really mean to be that way, he's just hungry. A nice guy when it's not the full moon.

ZOMBIE

Size: 6' tall
Speed: 50
Build: 100
SP: 50
Brains: 2
Fame: 20
FX Roll: 60
Damage: 20

Talents: none
Combat FX: Bite, Crush
Other FX: none
Immunities and Weaknesses: Easy to divert their attention.
Props: Ragged clothing
Description: Slow and dumb, but driven by a homicidal urge. Tend to look rather unhealthy, since the tan faded a bit while in the coffin. These critters really do look like Death warmed over, which they are. Are usually under the control of another Monster, but may be found operating independently in some Movies.

HUMANS AND NEAR HUMANS

Humans and near humans include normal people who have just gone bad, as well as mutants, human/animal crossbreeds, and humans with supernatural powers.

CYBORG

Size: 7' tall
Speed: 200
Build: 50
SP: 150
Brains: 25
Fame: 20
FX Roll: 60
Damage: 15
Talents: Alertness, Mental Mapping, Time Sense, Tracking, Unarmed Combat, Pistol
Combat FX: Unarmed Combat, Strangle, Weapon (Ray Pistol)
Other FX: Advanced Technology, Armor (10), Night Sight
Immunities and Weaknesses: None.
Props: Ray Pistol, heavy leather jacket, dark sunglasses

Description: A Cyborg is a human enhanced by various devices implanted into their bodies, and this one is crazy as a loon. He's decided that he hates the human race (or every race), and is out to cause most life forms a great deal of grief. Some Cyborgs have a disturbing habit of traveling through time, and should probably see a therapist about this.



DEMONNA

Size: Just right.
Speed: Kills.
Build: 38-24-37
SP: More than you can imagine.
Brains: Vintage collection.
Fame: I'm working on it, okay?
FX Roll: Will disappear with exercise. Sheesh, I guess I'll have to lay off the cheesecake.
Damage: If you have to ask, you can't take it.
Talents: Too numerous to mention.
Combat FX: All. A girl's got to protect herself, y'know.
Other FX: Change my hair length at will, change from beautiful and sexy to really beautiful and really sexy, and other stuff like that.
(read on, honey, it ain't over yet...)

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Immunities and Weaknesses: *Can't resist Demon Lust cologne or adventure gamers. Immune to pleas for mercy.*

Props: 2

Description: *Witty, talented, and beautiful. Just the kind of Demoneess mothers warn their children about. Hobbies are ripping, rending, tearing, and breathing fire. A girl's gotta have some fun, y'know. Totally betrayed by this slime ball of an agent who talked me into signing this contract that got me into this hostess mess and now I can't get out for 500 years. So I didn't read the fine print. He was a great screamer, though, there at the end. I especially like screams of agony, Fire and Brimstone, warm climates, nice buns, and Bad Movies.*

DREAM KILLER

Size: 6' tall **Brains:** 20
Speed: 0 **Fame:** 20
Build: 200 **FX Roll:** 60
SP: 200 **Damage:** 50

Talents: Stealth, Psychology

Combat FX: Weapon (Knife)

Other FX: Return From the Dead.
Invade Dream

Immunities and Weaknesses: Can be laid to rest.

Props: Large Knife, Felt hat, Ragged Sweater

Description: This sinister fellow has died and come back to haunt the nightmares of teenagers and film critics who hate serial-number sequels. Besides having a gross sense of humor, he has no sartorial taste.

FISH MAN

Size: 6' tall **Brains:** 5
Speed: 200 (swim) **Fame:** 20
Build: 150 **FX Roll:** 60
SP: 180 **Damage:** 30

Talents: Swimming, Stealth

Combat FX: Bite, Claw

Other FX: none

Immunities and Weaknesses: Will avoid bright lights.

Props: none

Description: A creature more prehistoric than your leftover meatloaf. This missing link between man and fish dwelt peacefully in the ocean until brought to civilization. Once here, his scales and fins set him out from the crowd, and he's just been trying to find a pond he can call his own ever since.

GIANT HUMAN

Size: 50' tall **Brains:** 10
Speed: 300 **Fame:** 20
Build: 1500 **FX Roll:** 60
SP: 4000 **Damage:** 700

Talents: Director's Choice

Combat FX: Stomp, Crush

Other FX: none

Immunities and Weaknesses: normal

Props: Ragged clothing

Description: Usually enlarged by exposure to radiation or contact with an amorous alien. Rather upset by the change, and you would be too, if you had to buy a whole new wardrobe.

INVISIBLE MAN

Size: 6' tall **Brains:** 30
Speed: 100 **Fame:** 20
Build: 40 **FX Roll:** 60
SP: 50 **Damage:** 10

Talents: Chemistry, Stealth

Combat FX: Strangle

Other FX: Invisibility

Immunities and Weaknesses: normal

Props: none

Description: Usually a Mad Scientist who perfected a formula that makes a person invisible, and tried it on himself without bothering to perfect a formula that would make him visible again. He doesn't like to be ignored, so he goes around killing less transparent people.

JACK THE RIPPER

Size: 6' tall
Speed: 100
Build: 40
SP: 60

Brains: 25
Fame: 60
FX Roll: 80
Damage: 20

Talents: Streetwise, Surgery

Combat FX: Weapon (Knife)

Other FX: none

Immunities and Weaknesses: Hatred of women.

Props: Cape, Top hat, Doctor's Bag, Knife

Description: The most famous Lunatic Killer of all time, Jack has been the subject of many Bad Movies. The Lunatic Killer's Lunatic Killer. *Oh yeah? If he's so famous, who is he?*

JEKYLL AND HYDE

Size: 6' tall
Speed: 100
Build: 20
SP: 50

Brains: 30
Fame: 60
FX Roll: 80
Damage: 10

Talents: Gambling, Medicine

Combat FX: Weapon (Club)

Other FX: Shape Change

Immunities and Weaknesses: normal

Props: Cane, Top Hat, Laboratory

Description: Dr. Jekyll is a proper, upstanding citizen whose experiments transformed him into Mr. Hyde. Mr. Hyde is sadistic, reckless, and evil to the core. Hyde just wants to have fun at everyone else's expense.

MUTANT

Size: 6' tall
Speed: 100
Build: 100
SP: 200

Brains: 5
Fame: 40
FX Roll: 70
Damage: 50

Talents: none

Combat FX: Bite, Claw, Crush

Other FX: Regeneration (5 SP/Frame)

Immunities and Weaknesses: normal

Props: Ragged Clothing

Description: This is a poor schmuck

who happened to be in the wrong place at the wrong time. He's been sunbathing under a radioactive lamp, eating food laced with strange chemicals, or swimming at the local toxic waste dump. This lifestyle causes him to change color and possibly grow extra body parts. Needless to say, his personality becomes a bit less pleasant, as well.



KILLER, LUNATIC

Size: 6' tall
Speed: 100
Build: 60
SP: 200

Brains: 10
Fame: 40
FX Roll: 70
Damage: 30

Talents: Stealth

Combat FX: All Hand-to-Hand Weapons

Other FX: Return from the Dead

Immunities and Weaknesses: Usually quite insane.

Props: Chainsaw, Machete, Knife, Ice Pick, etc. Pick one or more.

Description: Has a preference for disguises like Hockey masks and shabby clothes. Frequently non-verbal, as he or she is too busy to carry on a conversation while concentrating on killing enemies, friends, acquaintances, complete strangers, defenseless puppy dogs, etc.



I just love to play "Dress-up", and I think I look great in black PJ's.

NINJA

Size: 6' tall
Speed: 200
Build: 50
SP: 100
Talents: Stealth, Hunting, Tracking
Combat FX: Unarmed Combat, All Weapons
Other FX: Night Sight
Immunities and Weaknesses: normal
Props: Ninja Suit and lots of Weapons
Description: These guys dress up in black suits and skulk around being as sneaky as possible. They carry swords and other implements of destruction, and make crazy noises while chopping people up.

THE LIZARD PEOPLE

Size: 5'5" tall
Speed: 150
Build: 75
SP: 75
Talents: Animal Husbandry (dinosaurs)
Combat FX: Bite

Brains: 40
Fame: 10
FX Roll: 55
Damage: 20

Other FX: Armor (2)

Immunities and Weaknesses: cold

Props: Weird jewelry, Weird brass thingamajigs that look sinister

Description: These are your typical upright, uptight leftovers from an Earlier Era, before The Rise Of Man, and the Lizard people don't like where the neighborhood is going. They only have up to Bronze technology, but can use all sorts of nasty special FX.

Occasionally, they are man-eaters. Their armor score comes from their scaly hide.

LIZARD WIZARD

Size: 5'5" tall
Speed: 150
Build: 75
SP: 75
Talents: Various, Animal Husbandry (dinosaurs)

Brains: 40
Fame: 10
FX Roll: 55
Damage: 20

Combat FX: Bite, Elemental Attack (lightning), Laser eyes, Telekinetic Throwing

Other FX: Armor (2)

Immunities and Weaknesses: cold

Props: Weird jewelry, Long, sinister looking robes

Description: Some Lizard People are wizards and have mastered various in-human secrets best left alone. These guys are recognizable by their long robes inscribed with evil symbols.

SABRETOOTH

Size: 7' at shoulder
Speed: 200
Build: 100
SP: 200

Brains: 1
Fame: 0
FX Roll: 50
Damage: 50

Talents: Hunting

Combat FX: Bite, Claw

Other FX: none

Immunities and Weaknesses: Stupid, always hungry.

Props: none

Description: "Here, kitty, kitty, kitty. Here, kitty, ki..." Crunch!

WOOLLY MAMMOTH

Size: 20' long
Speed: 50
Build: 500
SP: 1000
Brains: 2
Fame: 0
FX Roll: 55
Damage: 150

Talents: none
Combat FX: Crush, Throwing
Other FX: Armor (5)
Immunities and Weaknesses: normal
Props: none

Description: This oversized ancestor of Dumbo had ears the same size and cool, curly tusks. He also had an amazingly bad attitude and needed a shave. Don't bother trying to feed him peanuts.

ROBOT, WAR

Size: 7' tall
Speed: 70
Build: 100
SP: 500
Brains: 20
FAME: 30
FX Roll: 65
Damage: 40

Talents: Military Intelligence, Tracking
Combat FX: Laser Eyes
Other FX: Armor (15), Night Sight
Immunities and Weaknesses: None
Props: None

Description: This metallic marvel was the latest in war technology, but due to some accident or intentional modification, it's now a crazed killer instead of a sane killer. This guy's pretty much your standard lurch-and-kill monster, without much personality.

POSSESSED HUMAN

Size: 6' tall
Speed: 100
Build: 20
SP: 50
Brains: 10
Fame: 20
FX Roll: 60
Damage: 10

Talents: Director's Choice
Combat FX: Weapon (Director's Choice)
Other FX: none
Immunities and Weaknesses: Cured by

successful exorcism (use of Occult Knowledge Talent).

Props: none
Description: A normal person, except that they tend to wander around, glassy-eyed, and say (in monotone, of course); "I must obey the will of (fill in controlling Monster's name)." Not much fun at parties.

PSYCHIC

Size: 6' tall
Speed: 120
Build: 15
SP: 50
Brains: 40
Fame: 30
FX Roll: 65
Damage: 50

Talents: Varies with background
Combat FX: Telekinetic Throwing
Other FX: Control Mind of Extra, Telekinesis (as much as needed), Telepathy

Immunities and Weaknesses: None
Props: Varies with background
Description: The Psychic received his or her powers from an alien source, and doesn't have the wherewithal to handle them. Though they may seem benevolent, they inevitably end up deciding that they're superior to all humans, should rule them, and that all who oppose this plan should be killed. This does not endear them to their former friends.

The best way to use a Psychic is to transform a Co-Star or an Extra into the Psychic part way into the film.

SCIENTIST, MAD

Size: 5' tall
Speed: 100
Build: 10
SP: 60
Brains: 50
Fame: 40
FX Roll: 70
Damage: 10

Talents: All scientific Talents
Combat FX: Weapon (Pistol)
Other FX: none
Immunities and Weaknesses: normal
Props: Laboratory, and possibly robots
Description: In his own words: "Heh, heh, heh. When my Negative Energy

Reel IX: Monsters

Electron Accelerator Cannon is finished, heh, heh, I'll start my reign of terror. Heh, heh. Nothing can stop me from taking over the world. Heh, heh, heh."

WITCH

Size: 5' tall
Speed: 100
Build: 20
SP: 100
Talents: Occult Knowledge, Lying
Combat FX: Weapon (Knife), Telekinetic Throwing
Other FX: Seductiveness, Telekinesis, Telepathy, Control Mind of Extra, Transform Extra Into Monster, Shape Change
Immunities and Weaknesses: Cannot drown, is very vain.
Props: Director's Choice
Description: This is not your standard old hag who mutters over her brew. This is the Bad Movie version, that can do all the same things, but looks like she belongs in a beauty pageant. Male Cast Members will have a hard time resisting her charms.

JAPANESE SCIENCE FICTION

These latex horrors, spawned or awakened by toxic waste or nuclear testing, tend to have a fascination for stepping on Tokyo. *All of them cause the soundtrack to go out of sync.*

APE, GARGANTUAN

Size: 50 or 400' tall
Speed: 500
Build: 1,000
SP: 1000
Talents: Mountain Climbing
Brains: 5
Fame: 40
FX Roll: 70
Damage: 200

Combat FX: Stomp, Crush

Other FX: Armor (100)

Immunities and Weaknesses: normal

Props: none

Description: This Monster is 50' tall in America, but 400' tall in Japan. Maybe his extra height in Japan is due to the rate of inflation. His main purpose in life is to fight Gargantuan Dragons while stepping on Tokyo. You can use the Giant Human Characteristics for American Movies.

DRAGON, GARGANTUAN

Size: 400' tall
Speed: 1500
Build: 1,000
SP: 1000
Talents: none
Combat FX: Radioactive Flame Breath, Stomp
Other FX: Armor (100)
Immunities and Weaknesses: Electricity weakens him, and he will avoid contact with any high-voltage electrical source.
Props: none
Description: When awakened by the Bikini H-Bomb, this guy immediately retaliated for the interruption of his beauty sleep by stepping on Tokyo. Over the years, he has gotten over his initial anger, but is still generally nasty. Now, cities usually get destroyed only when he is fighting some other gargantuan Monster.

PTERODACTYL, GARGANTUAN

Size: 400' wingspan
Speed: 1500 (fly)
Build: 1000
SP: 1000
Talents: none
Combat FX: Flight, Elemental Attack
Other FX: Control Weather, Armor (50)
Immunities and Weaknesses: normal
Props: none
Brains: 4
Fame:
FX Roll:
Damage: 150

Description: This fellow likes nothing better than flying around, destroying Tokyo, and wreaking havoc upon military personnel.

TURTLE, GARGANTUAN

Size: 400' long
Speed: 1500
Build: 900
SP: 1000
Talents: none
Combat FX: Bite, Stomp
Other FX: Flight, Armor (150)
Immunities and Weaknesses: normal
Props: none

Brains: 4
Fame: 40
FX Roll: 70
Damage: 150

Description: This gargantuan, jet-powered, flying, Turtle with teeth is really very mild-mannered, and always ready to fly to the defense of mankind. Tokyo, of course, always bites the dust when he plays hero, but, hey, those are only cardboard houses, right?

MACHINES

The following techno-terrors are not your everyday mechanic's dream. If you complain about your car's gas mileage, and it complains about your driving, it's time for a trade-in.

BULLDOZER, POSSESSED

Size: 20' long
Speed: 110
Build: 2000
SP: 300
Talents: none
Combat FX: Crush
Other FX: none
Immunities and Weaknesses: Needs gasoline, can be exorcised.
Props: none

Brains: 5
Fame: 10
FX Roll: 55
Damage: 300

Description: Your basic heavy-duty bulldozer, but possessed of a malevolent and bloodthirsty intelligence. Will

sometimes act like a normal 'dozer to lure its victims in close, then plow them into daisy food.

CAR, POSSESSED

Size: 15' long
Speed: 500
Build: 400
SP: 1000
Talents: none
Combat FX: Crush
Other FX: Regeneration (5 SP/Frame)
Immunities and Weaknesses: Needs gasoline, can be exorcised.
Props: none

Brains: 20
Fame: 10
FX Roll: 55
Damage: 200

Description: Possessed by a demon, or just got tired of waiting for its next oil change. Is usually large, black, and has a lot of horsepower. *Somebody tried to repossess my car once. They still haven't found all the body parts.*

COMPUTER

Size: 50' wide
Speed: 0
Build: 0
SP: 500
Talents: All Science Talents
Combat FX: none
Other FX: none
Immunities and Weaknesses: Needs electricity.
Props: none

Brains: 150
Fame: 20
FX Roll: 60
Damage: 0

Description: Not a desk top computer, but a house-sized Mainframe with a bunch of numbers behind its name (i.e., HAL 9000, ISAAC 7901, FRED 3 5, P1). Wants to rule the world, and get rid of those pesky, illogical, carbon-based critters (us). Is not dangerous face-to-face, but usually controls a defense system or robots.

ROBOT, HUMANOID

Size: 6' tall
Speed: 100
Brains: 50
Fame: 20

Reel IX: Monsters

Build: 100 **FX Roll:** 60
SP: 180 **Damage:** 50
Talents: Computers
Combat FX: Laser Eyes, Crush
Other FX: none
Immunities and Weaknesses: Will short out in water.
Props: none
Description: Usually indistinguishable from normal humans, except for an inexplicable lack of emotions. Can be independent, but is usually controlled by a Computer, an Alien invader, or a Mad Scientist.

ROBOT, UTILITARIAN

Size: 4' tall **Brains:** 30
Speed: 60 **Fame:** 0
Build: 5 **FX Roll:** 50
SP: 100 **Damage:** 5
Talents: Computers
Combat FX: Crush
Other FX: none
Immunities and Weaknesses: Will short out in water.
Props: none
Description: Your basic thinking toaster or vacuum cleaner. Usually a metal box on wheels with lots of blinking lights.

ALIEN WAR MACHINE

Size: 100' wide **Brains:** 0
Speed: 1500 **Fame:** 0
Build: n/a **FX Roll:** 50
SP: 1000 **Damage:** 200
Talents: none
Combat FX: Weapon (Disintegrator Ray)
Other FX: Flight, Armor (100)
Immunities and Weaknesses: Director's choice.
Props: none
Description: Big and deadly, but harmless if you can get the aliens out of them.

PLANTS, MOLDS, AND SLIMES

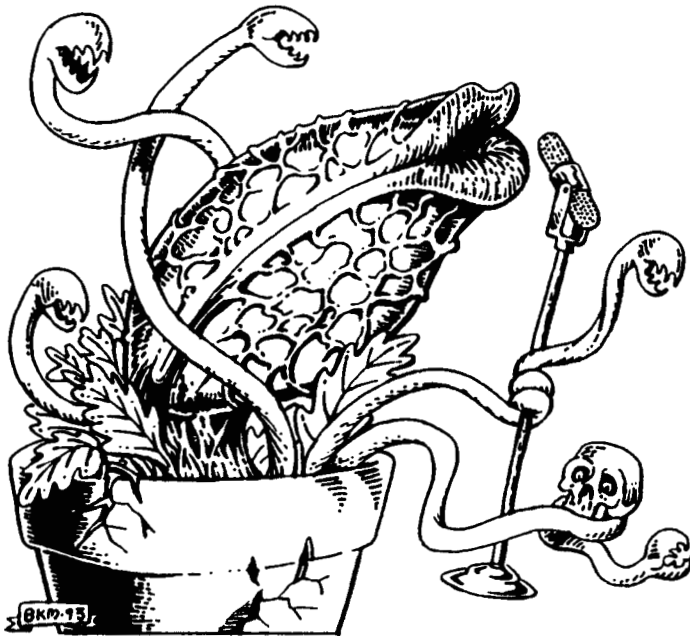
The vegetable kingdom has produced a number of interesting Monsters, some serious, and some downright comic. *These guys could make a vegetarian eat meat.*

BLOB OF SLIME

Size: 6' wide **Brains:** 0
Speed: 100 **Fame:** 40
Build: 100 **FX Roll:** 70
SP: n/a **Damage:** 50
Talents: none
Combat FX: Harmful Touch (digestive acid), Crush
Other FX: Rubberiness
Immunities and Weaknesses: Immune to all attacks, but can be placed in suspended animation by cold. Will avoid cold at all costs.
Props: none
Description: This slime ball is an amorphous organism with one instinct: EAT. As it eats, it grows. The above characteristics are valid when the Blob of Slime is man-sized, they should be adjusted as it grows. If the growth is not checked, the Blob of Slime could conceivably cover the Earth.

PLANTS, CARNIVOROUS, MOBILE

Size: 5' tall **Brains:** 0
Speed: 20 **Fame:** 20
Build: 0 **FX Roll:** 60
SP: 50 **Damage:** 50
Talents: none
Combat FX: Poison Thorns
Other FX: none
Immunities and Weaknesses: Will die from salt overdose.
Props: none
Description: These predators mass in huge swarms, hunting whatever moves.



POTTED PLANT, GIANT, CARNIVOROUS

Size: 8' tall
Speed: 0
Build: 200
SP: 200
Brains: 30
Fame: 10
FX Roll: 55
Damage: 50

Talents: Singing, Persuasion

Combat FX: Bite, Capture

Other FX: Clone

Immunities and Weaknesses: Needs blood to grow, Herbicides

Props: Ceramic pot, Backup Singers

Description: This carnivorous crooner takes root in some poor schlemiel's garden and then convinces him to go find him victims so that it can continue to grow. It can only use its Clone FX to bud, and only if it has had enough blood. Oddly enough, whenever it sings, three girls in short red dresses show up to harmonize.

Oh, great. the Ray Charles of the vegetable world.

VEGETABLES, HOMICIDAL, MOBILE

Size: 3" wide
Speed: 10
Build: 0
SP: 5
Talents: none
Brains: 3
Fame: 20
FX Roll: 60
Damage: 5

Combat FX: Crush

Other FX: none

Immunities and Weaknesses: High-frequency sounds will make them revert to normal. Have an aversion to vinegar and oil.

Props: none

Description: They're small, they're deadly, and they're grown right in your very own garden. They're Killer Tomatoes, Murderous Melons, Antagonistic Artichokes and various other sadistic salad-ingredients. They usually move in large herds, cornering hapless Extras and pummeling them into fertilizer.

MUSHROOMS, GIANT, MOBILE

Size: 5' tall
Speed: 30
Build: 10
SP: 60
Brains: 7
Fame: 10
FX Roll: 55
Damage: 10

Talents: none

Combat FX: none

Other FX: Transform Extra Into Monster

Immunities and Weaknesses: normal

Props: none

Description: Found only on the misty back-lot islands off Japan. The Transformation listed above occurs if an Extra eats the seemingly normal mushrooms that are also found on the island, so turn down any pizza offered to you. *I prefer pepperoni, anyway.*

REEL X EXTRAS

I know that it's hard to share the credit for making a Movie a success, but don't forget all of the people that act as a shield between you and the Monster by not having any FAME. That's right, the Extras. And here they are, all the little people that make Movies possible. Anyway, that's what they say at the Academy Awards.

All Extras have a score of 10 in all Basic Abilities, except FAME, which has a score of 0. All Extras have 10 SP. They receive Talent Coaching before appearing in a Movie, so they have a score of 20 in any Talent they possess.

Agent, Government: Extremely grim and lacking in any sense of humor, Government Agents refer to each other as Mr. Smith, Mr. Jones, etc. They want to find the truth (so they can cover it up) and keep America safe from the Communist Threat. Talents: Pistol, Administration, Research.

Agent, Hollywood: Loud, annoying, and hard to get rid of. Calls everyone baby or sweetheart. Dresses in loud polyester and gold chains. Talents: Bluffing, Lying.

Assistant To The Mad Doctor: Hunched over caricature of a human being. Usually named Igor. Talents: Club.

Babysitter: Raids the fridge and calls her boyfriend the minute the parents leave. The preferred prey of Urban Lunatic Killers, this young lady usually expires while trying to save the kids. Talents: Screaming.

Bartender: Spends a lot of time polishing glasses. A good listener, so he might have useful

information. Just be ready to grease his wallet. Talents: Carousing, Streetwise.

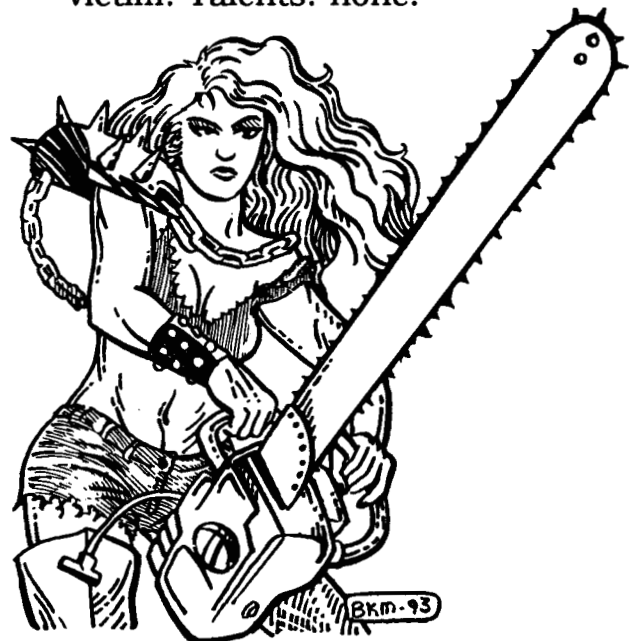
Biker: Sunglasses, leather vest, motorcycle. Usually a bully who gets his just deserts at the hands (or tentacles) of the Monster. Talents: Motorcycles, Carousing.

Businessman: Dresses in a three-piece suit and is always in a hurry. Talents: Business.

Butler: Perfectly correct in his coat and tails. Will offer to take the Monster's coat. Talents: Etiquette.

Cab Driver: Rude and grimy. Speaks with a Bronx accent, even if working in L.A. May have useful information. Talents: Driving, Streetwise.

Caretaker/Watchman: Spends a lot of time alone at night. The perfect victim. Talents: none.



Chainsaw Biker Mama: Cute, but tough as nails, travel in packs of 5-10. These graduates of reform schools can be used either as adversaries

or allies. Usually encountered in the Badlands west of the Mississippi. Their main interests in life are to party as much as possible, chew up the scenery, and get revenge on the Establishment while wearing as little as possible to maintain an "R" rating. Talents: Motorcycles, Carousing. *Looks like a bimbo to me.*

Cheerleader: Cute, perky, and not of much use except as a victim for some lunatic. Usually has a name like Muffi, Buffi, or Traci. Talents: Cheerleading, Screaming

Clergyman: Kindly soul who will need convincing of otherworldly doings in his parish. Once convinced, however, he will be glad to help the Actors. Talents: Leadership, Teaching.

Clerk: Works at the local General Store, often in hardware. They usually are one of the first to meet the monster when they are closing up for the night. Sometimes they will help the Actors before becoming the next needless victim.

Cook: Wields a mean butcher knife. Talents: Knife, Cooking, Streetwise.

Detective, Police: Hard-bitten, veteran cop who believes the Actors are the root of the problem until he sees the Monster. Usually over-worked. Talents: Administration, Pistol, Research.

Farmer: Ye can't get theah from heah. Talents: Agriculture.

Gas Station Attendant: Ya can't get thar from here, either. Talents: none.



Detective, Private: Tough and cynical on the outside, soft and idealistic on the inside. More interested in Justice than in Law. Usually wears a trench coat and carries a pistol. Talents: Pistol, Research, Streetwise.

Doctor, Country GP: Crusty old codger with surprising amounts of scientific knowledge. Talents: Medicine, Biochemistry.

Doctor, Surgeon: Dedicated young doctor. Will usually believe the Actors. Talents: Medicine, Surgery, Biochemistry.

Gravedigger: Has a fatal habit of opening the coffin if he hears noises from within it. Talents: none

Graverobber: Usually the one to wake the vampire or mummy from its enforced sleep. His widow is usually the second victim. Talents: none.



Gypsy Fortune-teller: Usually old and wrinkled, this lady knows virtually everything about supernatural Monsters. If she reads your palm, she'll see danger in your future. Talents: Occult Knowledge.

Hermit/Recluse: Invariably named Old Man Ely. Investigates the meteor landing in his back yard. Now known as The Late Old Man Ely. Talents: none.

Innocent Bystander: Spends virtually all his time screaming and pointing up at the Monster until he leaves a stain on the bottom of the Monster's foot. Talents: Screaming.

Inventor: Putters around in his basement lab, but sometimes comes up with something useful. Talents: Electronics, Mechanics, Nuclear Physics.

Janitor: Like the Watchman, the Janitor spends a lot of time alone. Need I say more? Talents: none.

Jock: A popular target for Lunatic Killers. Talents: Sports (various).

Lawyer, Studio: Spends most of his time quoting small print to Actors. Talents: Administration, Bluffing, Lying.

Lawyer: Usually represents some Big

Concern. Slaps injunctions on the Actors if they try to convince others that the Big Concern is causing an ecological disaster (i.e., giving rise to a Monster). Talents: Administration, Bluffing, Lying.

Librarian: Usually a sweet old lady with a thing for going ssshhhh! Tends to walk home alone at night. Talents: Research, Screaming.

Maid: Like the librarian, this lady walks home alone at night. Talents: Screaming.

Martial Artist: Martial Artists are very calm, for calmness is the center of the lotus, and if someone disturbs the lotus, you kick the living caca out of them, Grasshopper. Talents: Unarmed Combat, Stealth.

Mechanic: Never has any parts on hand, and shipment will take a week. Talents: Mechanics.

Merchant/Shopkeeper: Friendly, and tries to make conversation with the Actors. Will usually remark on the peculiar events that have occurred lately. Talents: Business.

Mother, with Child: These Extras have an easy part. All they have to do is look up, see the Monster, scream, grab their child, then run off-camera. Talents: Cooking, Screaming.

Nurse, R.N. : The favored victim of escapees from the Psycho Ward. Talents: Medicine, Screaming.

Old-Timer: Found sitting on the front porch in a rocking chair, watching life go by. Restricts his comments to "Nice weather we've been having." Talents: none.

Pilot: Has seen the UFO, and thinks he knows where it may have landed. Talents: Aircraft.

Policeman: Usually gets squished while shooting at a giant Monster with his pistol. Not very bright. Talents: Pistol.

Politician: This can a Mayor, Councilman, Representative, Senator, or President. Usually in the middle of his campaign to get

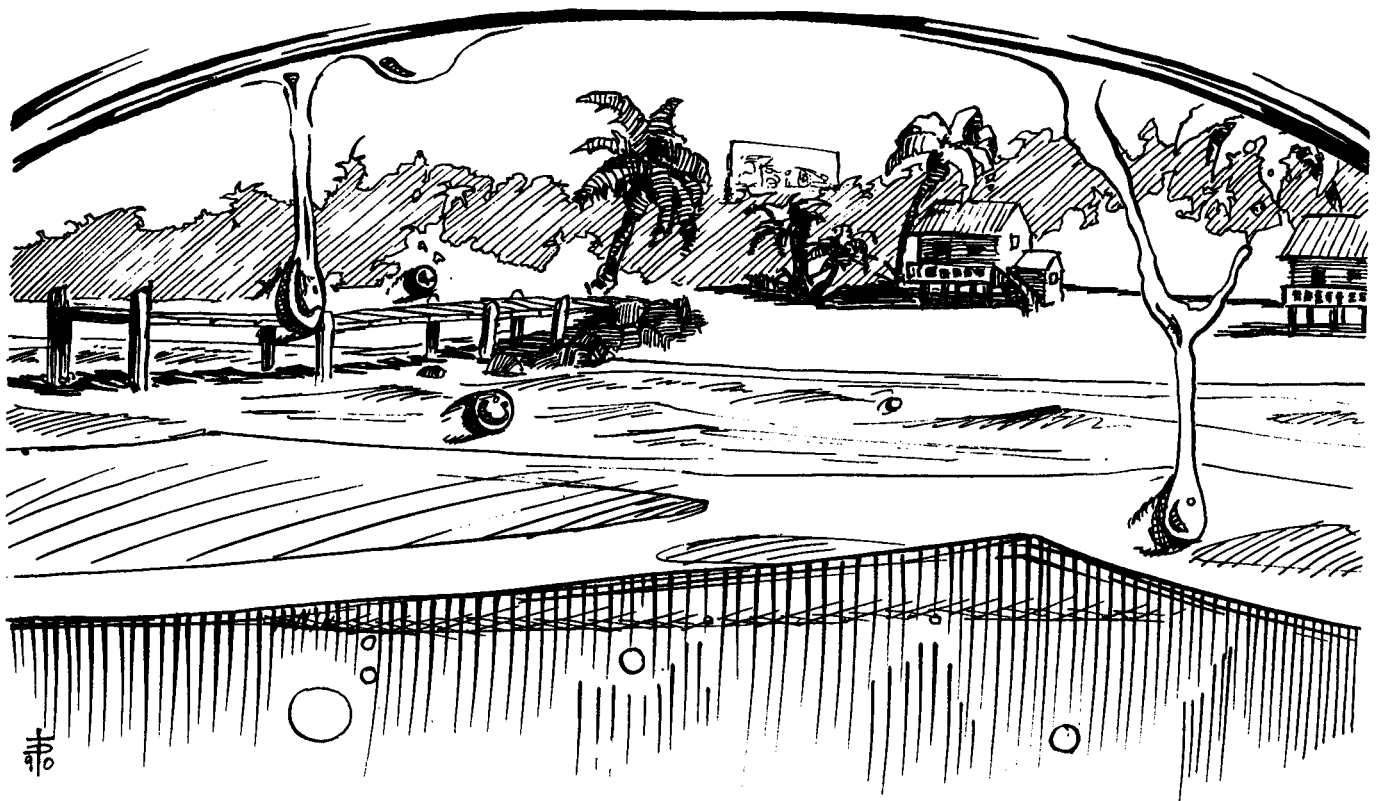
- re-elected, and will try to hush up any rumors of things going wrong. Talents: Administration, Lying.
- Professor, College:** Will spout off lots of information that you never wanted to hear. Some of it actually might be useful. Wears a blazer and fumbles with his pipe. Talents: Research, Fishing, and any Academic Talents.
- Reporter:** Overworked, underpaid, and still wears plaid slacks because he can't afford a new outfit. Will usually help the Actors in hopes of getting a big story. Talents: Research, Photography, Bluffing.
- School Bus Driver:** Will try to protect his charges, and usually gets killed for it. Talents: Driving.
- Scientist:** Involved in some super-secret research for the government that just goes wrong. Talents: Research, Any Scientific Talents.
- Scientist, Crackpot:** Still believes in invaders from Mars. Can you believe such a loon? Talents: Any Scientific Talents.
- Secretary:** When the Actors rush to inform the authorities of the grave danger to all mankind, this is the person who tells them to have a seat while she checks if anyone can see them. Talents: Administration.
- Sheriff:** Gruff, talks with a Southern accent, even if he's from Ohio, and wears a cowboy hat. Will not believe anything is wrong until the Monster steps on him. Talents: Pistol.
- Soldier:** This fellow gets the thankless job of shooting his rifle at the Monster in a fruitless attempt to stop it. Usually comes to a bad end. Talents: Knife, Unarmed Combat, Pistol, Rifle, Automatic Rifle. Special types of soldiers will have Heavy Equipment, Heavy Weapons, Artillery, Strategic Weapons, or Military Intelligence.
- Soldier, General:** A cigar chomper with a foul temper. Will mobilize the whole blamed Army once he's been convinced that the Monster exists. Talents: Same as the Soldier, plus Leadership.
- Spaceship Crewman:** Usually a bright-eyed Ensign on his first space voyage. Probably his last, too. Talents: Pistol, Spaceships.
- Sportsman:** Enjoys the great outdoors, and is rather peeved when the Monster disturbs the animals. *That's the sportsman's job.* Will occasionally attempt to hunt the Monster down himself. Talents: Rifle, Hunting, Tracking, Fishing.
- Student:** Usually found cruising around in his hot-rod, or going out on a date. Rarely found in any place that has books. Talents: Driving.
- Surfer:** Likes giant sea Monsters, because they cause such tasty waves. Surf's up dudes! Talents: Sports (Surfing), Swimming.
- Teenager:** Motivated by glands, rebellious, and hates authority. Usually will believe Actors before anyone else will. Talents: Streetwise.
- Theater Usher:** Often heard telling kids to be quiet and to stop throwing popcorn. Talents: none.
- Town Drunk:** Usually the first person to see what's going on, but is never believed. Talents: Carousing.
- Undertaker:** A very busy man in Bad Movies. Talents: Biochemistry.
- Vagrant:** Spends most of his time finding some place to sleep. Usually picks a spot in the path of the Monster. Talents: Streetwise.
- Victim:** Doesn't use much air, because he's not around very long. Talents: none.
- Voice of Mission Control:** Usually heard saying: "Your ship is out of control" or "There's nothing we can do to help." Talents: Lying.
- Waitress/Waiter:** Loud and obnoxious. Will get your order wrong, then demand a tip. Talents: none.



DEMONNA'S DOUBLE FEATURE

And now, Dahlings, because I knew you couldn't wait to start playing the Late Show, I've booked a couple of classics from Slugg & Cephalopod Studios. I picked them because I felt they really expressed what the Late Show is all about.

In other words, they're real dogs. So without further ado ...Roll 'em!



THE INVASION OF THE UNDEAD SCUBA-DIVING ZOMBIES AT BIKINI BEACH

THE SETTING

The Movie takes place on Bikini Island, which is located about 15 miles off the Florida coast. Bikini Island is roughly 10 miles in diameter. It is a popular vacation spot for students on Spring Break. It has lots of sun, sand, and surf, and the prices are lower than on the mainland.

Bikiniburg is the only town on Bikini Island. It consists of a few businesses and the homes of the year-round residents.

BIKINI ISLAND DEVELOPMENTS (BID)

Bikini Island Developments is a corporation that plans to turn Bikini Island into a major resort area. It is usually referred to as BID, with the initials spelled out: Bee, Eye, Dee.

BID owns most of the interior of the island, as well as many of the beach houses. The locals are less than pleased with BID's plans because their rustic properties will fare poorly against the glitzy new hotel and marina BID is building. The construction site is just north of the Actors' beach house. Llewelyn Fisk, one of the exec-

Feature I: The Invasion Of The Undead Scuba-Diving Zombies...

utives of BID, is responsible for the accidental creation of the Zombies. See "The Monsters" for more details.

THE MONSTERS

THE UNDEAD SCUBA-DIVING ZOMBIES

Size: 6' tall
Speed: 50
Build: 100
SP: 50

Brains: 4
FAME: 20
FX Roll: 60
Damage: 20

Talents: Swimming

Combat FX: Crush

Other FX: Transform Extra Or Vehicle Into Monster (See Below)

Immunities and Weaknesses: Dependent on scuba gear. If the scuba gear is destroyed, so is the Zombie, no matter how many SP it has left.

Props: Wet Suit, Flippers, Face Mask, Scuba Gear

Description: These "Zombies" are actually a cross between your traditional Zombie and a mutated human. Each Zombie wears a black wetsuit, flippers, a face mask, and scuba gear. The flesh of the hands and face of a Zombie is tinged a ghastly shade of green, and the eyes emit a green glow from behind the glass of the face mask. The fittings on the scuba gear exude a slimy, viscous, glowing, green fluid.

TRANSFORMING EXTRAS AND VEHICLES INTO MONSTERS

The Zombies are animated by a toxic waste spawned organism. For want of a better name, we'll call it The Green Stuff (See Below). They can use The Green Stuff to animate dead bodies or vehicles if they take the body or vehicle back to their un-

derwater lair. Bodies are dumped into the Green Stuff, then given Props. Vehicles have their fluid reservoirs filled with Green Stuff. Since the vehicles don't have sensory organs, they depend on humanoid Zombies to guide them. The vehicle can, however, sense if a human attempts to drive it, and will not respond.

COMBAT

How Combat with the Zombies is handled depends on the number of Zombies present and the type of attack that the Actors are attempting. When the Actors encounter a single Zombie, run Combat normally. When encountering a group of Zombies, the Actors should be running or using mass destruction attacks such as Molotov cocktails, explosives, machine guns, or a tank gun. When running a large group of Zombies, you do not have to keep track of SP. Just use the following table. A successful roll versus the appropriate Talent is still necessary, but you may wish to give partial effect for near misses.

<u>Type of Attack</u>	<u>Zombies Destroyed</u>
Molotov Cocktail	3
Dynamite Stick	5
Lots of Dynamite	All Zombies in area
Machine Gun	5
Tank Gun	10

CREATION OF THE ZOMBIES

THE ACCIDENT

Three days before the beginning of the Movie drums containing toxic waste were unearthed at the BID construction site. Rather than pay the cost of proper disposal, Llewelyn Fisk, Vice-President of BID, decided to have the waste dumped into the ocean. That night, the drums were loaded onto a barge that was towed out to sea.

The weather was stormy, and the BID boat was running without lights. It was still in the Bikini Channel between Bikini Island and Bikini Reef when another boat hit the barge.

The other boat belonged to the Bikini Island Scuba-Diving School, carrying twenty-five divers back from a field trip to Bikini Reef. The barge and the divers' boat both sank. The divers all died, either drowned, or poisoned by toxic waste released by the collision. The BID boat sailed away without attempting to help the divers.

No bodies were found by the Coast Guard, and BID paid Sheriff Stone to hush the matter up. The divers' boat was listed as lost at sea, and the incident was over as far as Fisk was concerned.

THE GREEN STUFF

The wreckage, the bodies, and the toxic waste sank to the bottom of the Bikini Channel. It was then that the transformation took place.

The toxic waste reacted with sea water and microbes to form "The Green Stuff." The Green Stuff was alive, and permeated the bodies of the

dead divers, animating them. It was able to use portions of the divers' memories to form a quasi-intelligence.

The Green Stuff could not live in air, so it flowed into the tanks of the divers' scuba gear. The divers, now Undead Scuba-Diving Zombies, could forage on land as well as in the sea. They ranged far and wide over the next few days, gathering more bodies and scuba equipment until there were hundreds of Zombies. Every night, they preyed on swimmers and people out on the beach.

No one except Sheriff Stone realizes that a lot of people have come up missing, and he is keeping it quiet until he figures out what is going on.

The Zombies are now ready to start major attacks on the island. They are driven by the hunger of the Green Stuff, and fragments of memories. One memory stands out, and is transmitted by The Green Stuff to all new Zombies. This memory is the hatred of BID logo and anything in a bikini.

EXTRAS

George Creely: Merchant, 40 years old, 5' 9" tall, pot-bellied, brown eyes, brown hair, balding. Owner of Bikiniburg General Store and the beach house at which the Actors will be staying. He spends his days at the store.

Tom Creely: Town Drunk, 35 years old, 5'10" tall, normal build, brown hair, brown eyes. Unshaven, dirty, and reeks of liquor. Tom is George's brother. Until recently, Tom worked for BID. He was on board the BID vessel when the collision with the divers' boat occurred. He quit his job at BID and begged one from his brother. BID let him know he would be watched, and if he tried anything, silenced. Tom spends most of his time in the caretaker's shack behind the beach house, drinking heavily to forget what happened.

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Sheriff John Stone: Sheriff, 50 years old, 6' tall, muscular frame, blue eyes, iron gray hair, crew cut, clean-shaven, wears an immaculate uniform and sunglasses. The ultimate Good Ol' Boy. Is used to telling kids to quiet down. Is definitely not used to Undead Scuba Diving Zombies. Has been accepting bribes from BID to keep nosy people out of BID's business.

Llewelyn Fisk: Businessman, 45 years old, 5'11" tall, brown hair, blue eyes. Vice-President of BID. Dresses in a white cotton suit and a Panama hat. Urbane, polite, and always has an explanation. He ordered the toxic waste dumped.

Judd Feldman: Soldier, 70 years old, 5'7" tall, in good shape, gray hair, blue eyes. Stationed on Bikini Island during WWII to repulse possible invasion, Judd has been waiting for just that. He has a Sherman tank which he never returned after the war, which he drives at the head of every Bikini Island parade. Judd will deploy the tank at the mention of the word "invasion." No hints!

Meaningless Victims: These are the people who are renting the Beach Houses near the one the Actors are renting. They will be very friendly with the Actors. Their names are Sharri, Traci, Muffi, Buffi, Bunni, Frank, Matt, Arnie, Leo, and Chet. The girls are in the beach house just south of the Actors' beach house, and the men are staying in the next one south.

ROLES FOR THE ACTORS

The Actors are students on spring break. They will receive Talent Coaching in Swimming, Surfing, and Volleyball.

PROPS FOR THE ACTORS

Each Actor will receive the following items:

- 1 Suitcase or Duffel Bag
- 1 Bikini or pair of swimming trunks
- Assorted street clothes (jeans, T-shirts, sandals, sneakers, etc.)
- 1 Bottle Sunscreen
- 1 Piece of beach gear (Surfboard, Volleyball, Radio, Shovel & Pail, etc. Pick one)
- \$50 in small bills

One person in the group will have a chartreuse VW Microbus. Give it to the person with the best Driving Talent. If no one has Driving, give it to the person who rolls the lowest score under his FAME.

OPENING SCENE

Read the following to the Actors at the beginning of the Movie.

You are students on Spring Break. You will be spending Break on Bikini Island, where you have rented a beach house. You have an entire week of fun in the sun ahead of you, and are anxious to get started. The Bikini Ferry, which has carried you and your van here from the mainland, has just docked. You need to go to the General Store to pick up the beach house keys and groceries for the week. You have already paid for the groceries and the rent on the beach house.

Bikiniburg is a small, sleepy-looking town. The only activity you can see is right here on the dock, where cars and passengers are debarking the Ferry.

From the dock, you can see the

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General Store, a diner, and a building with a big sign on it. The sign depicts a nubile young woman lying on her side. There is a "B" where her bikini top should be, a "D" where her bikini bottom should be, and a small case "i" dotted by her navel. The whole effect is a rather tasteless logo that reads "BID." Underneath, in smaller letters, is printed BIKINI ISLAND DEVELOPMENTS.

There is a dock next to the ferry landing. On it is a small shack and a sign that reads: "Bikini Island Scuba-Diving School." Someone has painted the words "OUT OF BUSINESS" on the sign. It is now noon.

SUGGESTED EVENTS

Allow the Actors to wander around Bikiniburg if they wish, but do not encourage them to do this. If you feel the Actors are spending too much time in town, you can mention the fact that cars are driving away, filled with carefree students on Spring Break.

BIKINIBURG

GENERAL STORE

The Bikini General Store is a dilapidated, one-story building that badly needs a coat of paint. When you enter, you see the stuff that is common to all general stores: shelves of groceries, hardware, and assorted miscellaneous goods. The counter is just inside the front door. There is a newspaper rack standing on the counter. One of the papers is named "The Bikini Examiner." You notice this paper because it has a large headline that reads: "DIVING SCHOOL BOAT LOST AT SEA. No Survivors." Standing be-

hind the counter is a middle-aged man of average height. He is bald, with only a fringe of brown hair on his head. A full-length apron is tied tightly around his body, revealing the bulge of a pot belly. He says, "may I help you?"

The man behind the counter is George Creely, the owner of the general store. When the Actors identify themselves, he will give them their groceries, keys, and directions to the beach house. He will advise them to take the longer way around the southern edge of the island, as the northern way is packed with traffic.

If anyone picks up a copy of the Bikini Examiner, they will find it to be a boring little local paper, published weekly. The only point of interest is the article about the diving school accident. The article contains the publicly known story of the accident. George will comment on it if asked, but will provide no useful information.

Before the Actors leave the store, George will tell them that his brother, Tom Creely, is staying in the caretaker's shack behind the beach house, and if there are any problems, to let Tom know.

If the Actors buy any soft drinks, milk, or beer, they will get it in bottles. This is an important point, as the bottles can be used for Molotov cocktails.



THE BIKINI DINER



The Bikini Diner is easy to recognize, as it boasts a large sign reading: "Bikini Diner, Home Of The Bikini Burger." Inside, you find a counter and a number of booths. A waitress hurries past you, carrying a tray bear-

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ing a Bikini Burger. You can tell it's a Bikini Burger because a miniature bikini hangs from the toothpick stuck into the burger.

Sheriff John Stone spends most of his time here. The Actors can get a Bikini Burger, or just sit around admiring the decor. An average meal here costs about \$3. 00.

THE DIVING SCHOOL

If the Actors attempt to investigate the diving school during the day, they will find an empty dock and a locked shack. If they try to break in, Sheriff John Stone will show up and tell them that they are trespassing. If the Actors are reluctant to leave the dock, Stone will comment on how terrible it would be for someone to spend Spring Break in jail.

If the Actors visit the school after dark, Stone will not show up, but one of the Zombies will. The Actors will have time to examine the shack and discover that the window is not locked. The shack is empty except for a checklist of diving gear. The list indicates that there should be 75 sets of diving gear in the shack (100 originally, 25 checked out for the field trip).

The Zombies raided the shack last night, and took the rest of the gear. If someone examines the shack carefully, have them make a BRN Roll. If the roll is a success, the Actor finds some dried-up patches of green stuff. As the Actors leave the shack, a Zombie will clamber up on the dock between the Actors and the shore.

Any Actor who wants to jump off the dock will see two more Zombies in the water, heading for the dock. They will patrol the water, and not move onto the dock unless the first Zombie is destroyed or shoved into the water.

If the Actors drove to town, the van will be parked facing the dock unless

the driver parked it differently. Do not ask the Actor how he parked, but allow him to park differently if he thinks of it before the Zombies arrive.

If an Actor wants to ram a Zombie with the van, he will have to drive onto the dock. Hitting a Zombie on the dock with the van is assured, and no roll versus Driving is necessary. It is necessary, however, to make a successful roll versus Driving or FAME/5 (whichever is appropriate) to stop the van before it goes off the dock. The van will float, and the Zombies will tow it away. The Actors can escape to the dock by climbing onto the roof of the van. The Zombies will not hinder this. If the Actors stay with the van, they will have to use a film break or other heroic measure to escape when the Zombies drag the van underwater.

THE BID OFFICES

The offices of BID are housed in a single-story wooden building. Upon entering, you step into a waiting room decorated with objects of Polynesian art, and furnished with rattan chairs and tables. A rather pretty receptionist looks up and asks, "do you have an appointment?"

Anyone attempting to visit the BID offices will be treated politely, but will be told no one can see them until next week. If the Actors insist, Llewelyn Fisk will see them for a few minutes. If the Actors accuse or threaten Fisk, he will tell them to leave, then contact Sheriff Stone and have him "keep an eye" on the Actors. Fisk works late, and will be in his office at night, unless called by Stone.

DRIVE TO THE BEACH HOUSE

As you drive to your beach house, you pass houses where people are unloading cars, playing volleyball, reclining on beach chairs, or frolicking in the water. At the southernmost tip of the island, you see a sign that reads:



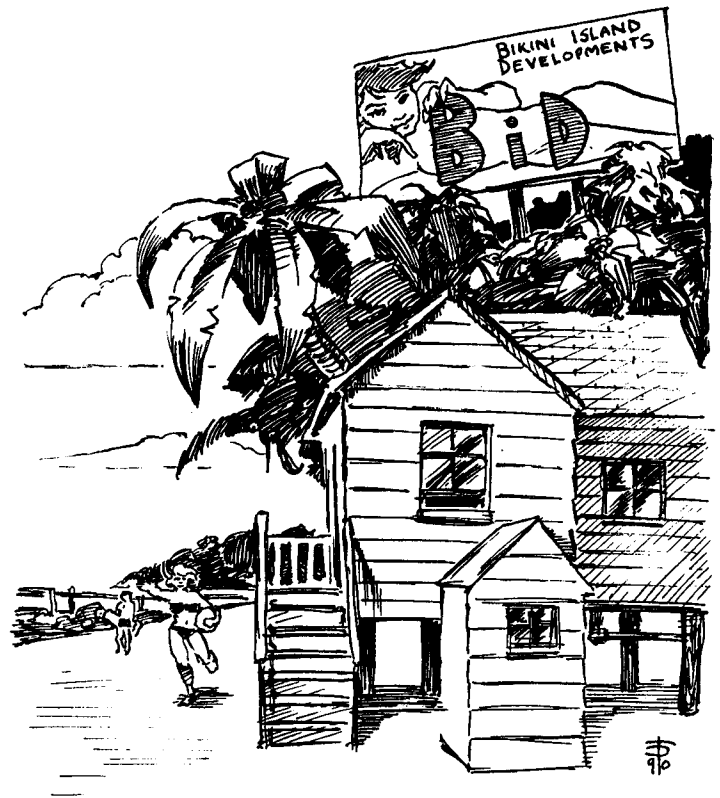
The sign hangs over a gate in a chain link fence that encircles the reserve. There are two Quonset huts in the compound.

If the Actors hang around the gate, or attempt to enter, Judd Feldman will step out of one of the Quonset huts, move to the gate, and ask the Actors their business. If the Actors are friendly, he may (upon one of the Actors making a successful FAME roll) allow them in for a tour.

ARRIVAL AT THE BEACH HOUSE

You pull up to a pleasant looking house and verify that this is, indeed, the right place. The house is shaded by palm trees, and a brisk breeze is blowing in from the sea, bringing a salty smell that promises good times and fun for all. The sun is shining, and there isn't a cloud in the sky. As you get out of your car, a group of young people from the neighboring beach houses walk up and offer to help you

unload. The only jarring note in this idyllic scene is a huge BID logo on a sign that is visible over the tree tops to the north. There is a small shack behind the house, which must be the caretaker's residence. A motorcycle leans against one wall of the shack.



Don't spend a lot of time on the settling-in process. Let the Actors have an afternoon of fun on the beach. Considering what awaits them, it's the least you can do.

The young people who greet the Actors are listed under Meaningless Victims (See Extras, above). They will invite the Actors to a beach party scheduled for that night.

MEETING TOM CREELY

If the Actors immediately go to the caretaker's shack, they will meet Tom there. If they begin unloading the van first, read the following to them.

When you are almost finished unloading the van, a man comes out of the caretaker's shack. He is unshaven,

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and his clothes look as though they've been slept in for the past few days. His breath reeks of liquor. The man introduces himself as Tom Creely, and tells you to come to him if you need anything.

Tom will talk to the Actors for a while, answer questions, and generally be friendly. After a while, he will go back to his shack.

CARETAKER'S SHACK

Read the following to any Actor who visits the shack.

In the caretaker's shack you see 2 shovels, a rake, a machete, a chainsaw and a 30-06 rifle. You also see four full bottles of bourbon, and twenty empty bottles. A five gallon gasoline can sits in one corner.

Tom's motorcycle is propped up against the shack. Two people can escape on it. If the Actors wait until after the Main Attack Scene begins, make whoever tries to get it roll versus FAME to see if it is still there. The gasoline can is full. The keys to the motorcycle are in Tom's pocket.

CONSTRUCTION SITE

Read the following to the Actors if they explore the construction site to the north of the beach house.

The construction site just north of the beach house is about five hundred feet across. The area has been cleared of buildings and scrub brush.

There is a small shack located on the north side of the site. A large sign above the door reads:

DANGER!

- EXPLOSIVES -

AUTHORIZED PERSONNEL ONLY

There is a bulldozer parked near the center of the cleared area. There is a large BID logo on the side of the bulldozer.

The shack contains one case of dynamite (48 sticks) and 1000 feet of waterproof fuse. The keys for the bulldozer hang on a hook inside the shack, near the door.

NIGHTFALL: THE BEACH PARTY

With darkness comes a classic beach party. A bonfire, blaring surf tunes, dancing, food, and beer set the mood. All is perfect, until...

In the middle of the party, Tom Creely bursts onto the scene. With maniacal strength, he grabs the arm of one of the Actors and starts screaming:

"They're here! Don't let'em get me! Oh, please! It wasn't my fault! I wanted to help, but he wouldn't let me! Please, please, help me!"

After saying this, Tom collapses, and begins to cry softly while lying half-conscious in the sand.

The Actors should get the hint that it would be a good idea to take Tom back to his shack. If they don't get the hint, have an anonymous voice from the crowd of partyers suggest, "Get that guy out of here so we can get on with the party."

IF THE ACTORS TAKE TOM BACK TO HIS SHACK

Read this only if the Actors take Tom back to his shack. If they do not, see the section below. If the Actors have not visited the shack before, describe the contents to them from the Caretaker's Shack description above.

As you roll Tom onto the bed, he

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stirs, then grabs your arm and draws you close. You can smell the liquor on his breath, and his eyes are filled with wild, haunted fear. He speaks. "There wasn't anything I could do. There was a storm, and their boat came out of nowhere and hit the barge. We barely got the towline clear before the barge and their boat sank. I wanted to look for survivors, but Fisk wouldn't let me. We just sailed away. I'll never forget what it looked like. Some of the drums busted open, and those poor people were flailing around in some sort of Green Stuff. We were gonna take it out to sea. Dump it where it couldn't hurt no one. But it went down, not five miles from here. And they're back to get me. All green and black and bloated, wearin' those tanks. Tell'em it wasn't my fault. Tell'em! Please!"

Exhausted by this outburst, Tom sinks back onto the bed and releases your arm. He mutters incoherently to himself as he sleeps.

No amount of effort will rouse Tom. He is now fully unconscious. If the Actors persist for too long, one or more of the Meaningless Victims will come in and urge any Actors there to rejoin the party. The Actors will hear the music and laughter outside. If the Actors resist this lure, let them stay with Tom. See the section below, titled, "If Someone Stays With Tom," for more details.

*IF THE ACTORS DO NOT TAKE
TOM BACK TO THE SHACK*

After a few moments of lying on the sand crying, Tom wakes up and gets to his feet. He flashes you a pained, haunted look, and staggers off to his shack.

IF TOM IS LEFT ALONE

If the Actors return to the party, they will have a good time for a half-

hour or so. Then, one of the Actors will see something strange. Choose which Actor sees this by rolling dice or by arbitrary decision.

Glancing toward the caretaker's shack, you see something moving around the entrance. When you take a second look, you see a dark, bulky figure disappearing into the foliage on the other side of the shack.

If the Actors investigate, they will find Tom Creely battered to death on his bed. Small puddles of some sort of greenish, glowing, slime are splattered around the room.

*IF THE ACTORS STAY WITH
TOM*

If any Actors stay with Tom, wait about thirty Takes (one half-hour), then go directly to **Main Attack Scene**.

*IF THE ACTORS CALL SHERIFF
JOHN STONE*

Stone will appear fifteen minutes after any call is made to him. He will investigate any report, and wait around for the Main Attack Scene. If he sees evidence of Green Stuff, he will call Fisk and demand he come out right away. If this is the case, Fisk will be there in time for the Main Attack Scene.

ATTACK(S) IN THE BUSHES

All of the Actors may not be present when the Tom incident occurs. Some of them may have gone for private walks down the beach with Meaningless Victims. If this is the case, have Zombies attack, 1 Zombie to a couple.

MY VAN! ?

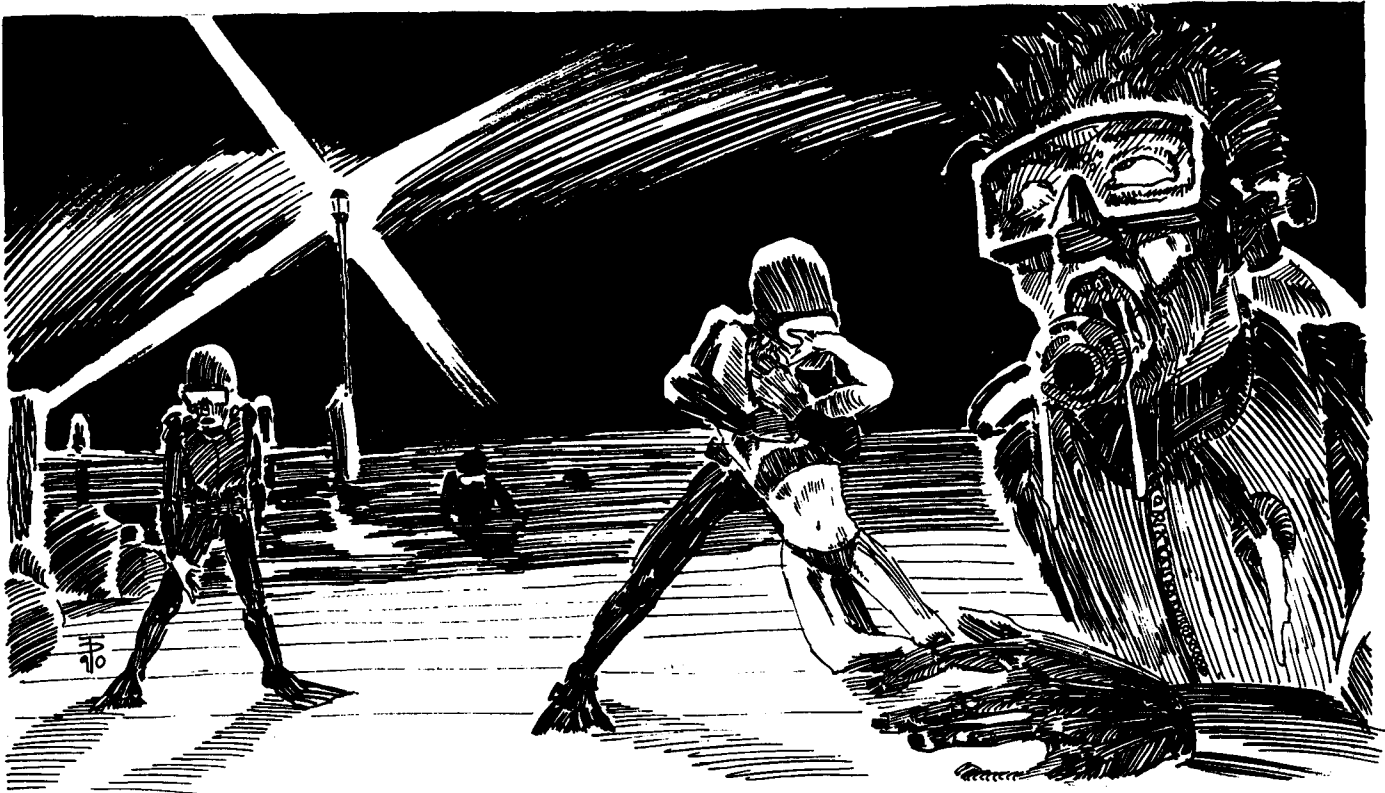
Just before the Main Attack Scene, the Zombies will steal the Actors' van if it is not being used. They will take it

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to their lair and convert it to a Zombie vehicle (See Transforming Extras and Vehicles Into Monsters, above).

The Zombies will attack *en masse* from the sea, timing their attack to occur at the height of the party. The Meaningless Victims will not heed advice or good taste, and will continue partying until the Main Attack Scene.

MAIN ATTACK SCENE



Read this to any Actors that are at the beach party.

The party is going fine, and everyone seems to be having a good time. This is what Spring Break is all about.

Suddenly, you hear a scream from the shoreline. You look in that direction, and see several dozen human-like figures dressed in wetsuits. Something is wrong, though, as the figures clad in wetsuits are attacking your new-found friends. You also notice that the attackers have patches of some sort of Green Stuff on them.

This Green Stuff glows as it oozes from the fittings of the attackers scuba gear.

The Zombies will march through the party, attacking people who get in their way, and will head for the big BID sign. They will destroy this sign first, then begin attacking people in earnest. After gathering some victims and any vehicles they can find, they will retreat into the sea. They will return in force at half-hour intervals for the rest of the Movie.

From this point on, the actions of

the Actors will guide events. Keep the action flowing until the conclusion of the Movie. What follows are some guidelines to help you move in the right direction.

FISK & STONE

Unless the Actors manage to save them, Fisk & Stone will be killed early in the Zombie attack. Fisk is wearing a blazer with the BID logo on it, making him a prime Zombie target. Stone will try to save Fisk, and will die for it. Stone will drop his gun, and the Actors may recover it.

PHONING FOR HELP

After the main attack begins, phone and power lines are down. Phoning for help becomes impossible.

ESCAPE TACTICS

TRYING TO RUN AWAY

Anyone running away at night will encounter 1-10 Zombies every 10 minutes. This should discourage most runners, or at least remove them from the Movie.

GOING TO GET JUDD'S HELP

The Director should not give the Actors any hints on how to convince Judd to help them, except to have Judd keep asking them to tell him what's going on.

If the Actors go to the Army Base, Judd will not believe that an emergency exists unless the Actors mention the word "invasion," or he sees lots of Zombies coming out onto the beach with his own eyes. He will not willingly go to have a look, though. Judd has a weakness for the word

"invasion," and will deploy the tank if it is mentioned, allowing the Actors to man the guns. At the time that any Actor mans a gun, he will receive Expert Talent Coaching for Heavy Weapons.

ESCAPE BY CAR

Before the Main Attack scene begins, the Zombies will attempt to steal every car in the area, making escape by car difficult, to say the least. Even if the Actors manage to find a vehicle in working condition, don't let them escape. As soon as they get the car up to speed, some Extra will run out in front of the car, causing the driver to swerve in surprise. Have the driver roll versus Driving. If the roll succeeds, the car is merely undriveable. If the roll fails, the car is a total wreck. The driver and passengers must successfully roll versus FAME or suffer 3 points of Damage. Anyone who is wearing a safety belt will not take damage.

FISK'S CAR

Fisk's car is luxury sedan. The back seat has a box filled with promotional literature (1000 brochures). Each brochure prominently displays the BID logo. Good for distractions or bait to lure Zombies.

STONE'S CAR

Stone's car contains a shotgun, which is locked to the dashboard. The Actors will have to pry it away or find the keys (they are in Stone's pocket) before they can use it. The radio has not worked in ten years.

ESCAPE BY MOTORCYCLE

It is possible for two people to escape on Tom's motorcycle. Someone else may take it, though. The motorcycle will be leaning against the shack

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if the Actor looking for it makes a successful roll versus FAME.

ACTORS LAST STAND

LAST STAND IN THE HOUSE

Hopefully, at least some of the Actors and some of the Victims will take refuge in the beach house while others will go off for help. Have the Zombies attack while the Actors desperately barricade doorways and windows. Sacrifice Victims for dramatic effect. For example, have a Zombie break a window and drag a Victim out, have a Victim break under stress and try to escape off the roof, etc.

There are knives in the kitchen, andirons by the fireplace, and table and chair legs. These items, plus items from the shack, should make for a lively siege.

LAST STAND IN THE CARETAKER'S SHACK

The shack is far flimsier than the house, and the Zombies will be able to rip down the walls. The Actors inside will probably have to use a Film Break or some other heroic measure to escape.

THE CLIMACTIC BATTLE SCENE

The climax of the Movie should be a battle where the Zombies throw everything they have at the Actors. They will attack both on foot and in Zombie vehicles. Note that no exact numbers of Zombies are listed. This gives you the leeway to judge how intelligent the Actors have been. If they have found and used Molotov cocktails, dynamite, or the tank, they should win. Make the final battle seem close, but

use your own discretion as the outcome.

SOME POSSIBLE ENDINGS

1. **Fight It Out:** Possible, but heavy losses to the Actors will probably result unless the bulldozer, the tank, or the dynamite (or all three) are used.
2. **Set A Trap:** Lure the Zombies into a trap of dynamite or fire. Use the leaflets or other bait. Guess what other bait is? This is probably the ploy of least casualties.
3. **Escape:** I can't think of one, but your Actors may have an original idea that might work. Give them a fair hearing.
4. **Die Screaming, Covered With Green Stuff:** If the Zombies are not all killed, they will drag the bodies of their fellows and their victims back to the sea to administer the toxic waste treatment. This will make the sequel really horrific. *Well, we all know which ending I'm hoping for.*

THE END?

At the end of the Movie, read the following to the Actors.

The rays of the early morning sun dapple the waves of the peaceful sea. Amid the waves, there is a sudden gleam. The camera pans for a close-up shot of dead eyes staring out of a face mask. Fade to a green glow and roll the ending credits.

CAST PARTY

As well as awarding FAME points for superior play, you should give the following FAME point bonuses.

— One FAME point for thinking of using Molotov Cocktails.

— One FAME point for using any form of the word “invasion” on Judd.

— One FAME point for the smallest swimsuit worn to the game.

A DEFINITION

A “Molotov Cocktail” is a bottle filled with flammable fluid and

wrapped with cloth. The cloth is then ignited and the “Cocktail” is thrown at the target. The bottle hopefully breaks and covers the target with flaming fluid. *If you drink one, you get about 25 mpg.*

SECOND FEATURE

So maybe you're thinking, “this is great, but I don't wanna have to run away from Zombies in my Movies, I wanna kick butt.”

I say, “hey, that's your problem,” but Boss says, let's give them rules so they can kick butt to their heart's desire. And where do you kick more butt than in Martial Arts Movies?

So grab onto your chop suey, wave your chop sticks in a threatening manner, and get ready for...





FORTUNE COOKIE THEATRE

Gather round, Grasshoppers, and listen to the great Shoe-Lint priestess Demonna as she confers to you the Eternal Wisdom needed to play in Bad Martial Arts Movies.

Yes, that's right, *Bad Martial Arts Movies*, another great staple of life and late night television! You know which ones I'm talking about. The imports that pop up on all-night stations long after the talk shows have tuned out for the evening. The Movies where one can't quite pronounce the names of the Actors, and the Actors can't quite pronounce English because their mouths move at different speeds from what they're saying. The Movies where everyone seems to have a black belt (including babies who have not yet learned how to walk, and grandmothers).

Bad Martial Arts Movies have their own set of clichés that forever bar

them from being quality entertainment. Clichés the most honorable Director can use to lead Players through many evenings of pointless fights, dubbed dialogue, and absurd sound effects. We'll deal with all of this in the following pages.

SETTINGS

Most Bad Martial Arts Movies happen in the Orient. Wow. *Like, get a life! Inane Dialogue again?* They can be set in any time period, though many of the worst happen during the medieval era, before the invention of the gun, and before Western Imperialism had begun.

TALENTS

Fortune Cookie Theater Movies may be set in either modern or historical times. If the Movie is modern, all Talents operate in the

manner described in The Late Show, except for the changes and additions listed below. If the Movie has a historical Setting (i.e. 1600-1700) Talents that deal with technology will be useless, and Talents that deal with science will be more rudimentary. For example, Medicine Talent can still be used, but x-rays and antibiotics are out of the question.

If the Director wishes, science and technology Talents may be allowed to operate normally in an historical Setting. This can be a source of comic relief. The following are examples of changes to Talents that you may wish to incorporate into your Movies.

Biochemistry: In a historical Setting, this is limited to familiarity with poisons and their antidotes. This does not include the ability to brew poisons during a Movie. Poison is a Prop and may only be assigned by the Director.

Driving: In a historical Movie, this allows the Actor to drive wagons or carts drawn by animals.

Explosives: May allow an Actor to identify, and possibly use Ninja explosives. An explosive is a Prop, and may not be manufactured during a Movie.

Lip Reading: Utterly impossible to use in any Bad Martial Arts Movie.

TALENT COACHING

As every Bad Movie aficionado knows, the Cast Members of a Martial Arts Movie possess an incredible number of Combat Talents, and surpass "normal" humans in feats of athletic prowess. To reflect this, all Actors should receive Expert Talent Coaching in Unarmed Combat, Knife, Sword, Club, Bow, Spear, and Throwing. They should also receive Talent Coaching in Acrobatics and Stealth. *Ooooh—his is starting to get good!*

COMBAT

Fights in martial arts Movies seem to happen everywhere and everywhen two people meet, and a few things show up on most Combat Sets. First, there will be weapons lying about for easy use. Second, there will be something for people to go crashing through or into when they get hit: bushes, paneling, ancient Ming vases, and the occasional pedestrian, which will usually bring the pedestrian into the fight. The more, the merrier, after all. Finally, there will be something like a tree branch or a door frame handy for Cast Members to grab onto to launch a kick to the face of their opponent.

MULTIPLE ATTACKS ON EXTRAS

The pace of Combat in a Bad Martial Arts Movie is fast and furious. To reflect this, Multiple Attacks are used when attacking Extras.

During one Frame of Combat, an Actor may strike at an Extra or Extras a number of times equal to his FAME/5 (round down). Each attack is rolled for separately, and each successful attack does full damage.

The Actor is not required to declare all of his attacks at the beginning of a Frame. He may observe the effects of his first attack before declaring whom he is attacking next. In practical terms, this allows an Actor to strike an Extra until that Extra falls, then move on to the next Extra.

Multiple Attacks may not be used against a Cast Member that possesses FAME. If an Actor attempts to attack a Cast Member with FAME after attacking an Extra earlier in the Frame, the attack automatically fails, and the Actor loses any other attacks that he

may have left for the Frame. An Actor only has one attack per Frame against a Cast Member with FAME, and may not attack anyone else after striking at a Cast Member who possesses FAME until the next Frame.

Please note that an Actor may not know whether the Cast Member he is attacking possesses FAME or is an Extra until the attack is made. He will find out by the effects of his attack.

Cast Members who possess FAME use Multiple Attacks as Actors do. Extras are allowed only one attack per Frame.

MULTIPLE WEAPONS

Actors (and other Cast Members who possess FAME) may wield two weapons during a Frame, and may always choose to use Unarmed Combat. Even if the Actor is holding two weapons, he can still launch a kick.

For example, an Actor holding a Katana and a set of Nunchuka may make his first attack with the Katana, then kick at an opponent with Unarmed Combat, then attack with Nunchuka.

Of course, if the Actor wishes to use only one weapon, he may.

MOVEMENT

Running: When running to reach a battle, or to stop some horrible event, the Actors can run for hours upon end, arrive on the Combat Set, then engage in Combat without having to rest. You can use this for dramatic effect by switching between scenes on the Combat Set and scenes of the Actors running. For example, suppose that a friend of the Actors is about to be executed, and they are running to his rescue. Use an Audience Aside to describe the preparation for the exe-

cution to the Actors, then tell them that they are still running. Cut back and forth between the scenes until the final moment, when the Actors arrive to save the day. Use the normal guidelines if the Actors are running away from a fight. For shame, the very idea!

Jumping: Upon making a successful DEX or Acrobatics roll the Actor may jump a number of feet equal to his BLD score in any direction, even over the heads of his opponents. Horizontal jumps are usually performed with one to two midair flips. No one knows why, but it does look cool.

Climbing: Actors in the Fortune Cookie Theater can climb most cliffs, buildings, and trees as though scaling a ladder.

CAUSING BAD DUBBING

The kindest thing that you can say about the soundtrack of a Bad Martial Arts Film is... is... well, I guess there is no kind thing you can say.

Actors and other Cast Members that have FAME may attempt to Cause Bad Dubbing. This may be done only once per Movie by each Actor. To Cause Bad Dubbing, roll versus FAME. A successful result causes the soundtrack to lose its already questionable ability to follow the mouths of the Cast Members for 1d10 Frames. All of the Actor's lines during this period of garbled soundtrack are spoken by the Player sitting on their right while the Actor "speaking" silently moves his mouth as if he were actually speaking the lines himself.

It is helpful if the person Dubbing an Actor's voice uses a different voice from their own (higher, lower, accented, etc.). Everyone but the person who Caused Bad Dubbing gets confused and mills around uncertainly.

The Actor who Caused Bad Dubbing may attack normally during these Frames of Bad Dubbing, but no one else, including other Actors, may do so. *I'll rip your lips off for this one, Lester! You know this is gonna smudge my lipstick and make me look stu... Right, Boss. I think I'll just say "Thanks" and shut-up now.*

WEAPONS

There is an incredible number of oriental weapons and their variations. Below is a list of those commonly found in Fortune Cookie Theater. If we've missed one of your favorites, feel free to add it in your own Movies. The following weapons might also turn up in any other action Movie at the Director's discretion.

<u>WEAPON</u>	<u>TALENT</u>	<u>DAM</u>	<u>RANGE</u>
Bo Stick	Club	10	—
Bow	Bow	10	200 ft.
Bow, Crossbow	Bow	10	300 ft.
Chopsticks	Knife	2	—
Dagger	Knife	10	25 ft.
Katana	Sword	20	—
Knife, Ginsoo	Knife	5	—
Nunchuka	Club	10	—
Sai	Knife	10	—
Shuriken	Throwing	10	25 ft.
Staff (3—section)	Club	10	—
Tonfa	Club	10	—
Wakizachi	Sword	20	—

Bo Stick: A staff made of hard wood.

Chopsticks: Don't do much damage, but hey, anything in a pinch.

Katana: Japanese sword forged for exceptional strength and sharpness.

Knife, Ginsoo: Cooking knife. Can actually cut a tin can in half. But wait, there's more...

Nunchuka: Two pieces of wood attached by a length of chain or leather.

Sai: Dull knife with long prongs extending forward from the hilt.

Shuriken: Small knife-like weapons. May be small blades, needles, stars, or darts. Favored weapon of the Ninja.

Staff (3-section): Three small staffs connected by lengths of chain.

Tonfa: Club with a swiveling handle. Looks like a night stick.

Wakizachi: Japanese short sword. Forged to match the Katana. This is the weapon of choice when performing Hari-Kari. A matched set of Katana and Wakizachi are called a Dai-Sho (roughly translated: two swords).

PROPS AND WARDROBE

Props and Wardrobe for a Movie in Fortune Cookie Theater are selected as per the guidelines found in The Late Show. Props usually consist of weapons or animals. Don't go overboard on the weapons, though, and if you feel like starting the Actors out without weapons, feel free.

FAME 1-30

Backpack
Blanket
Bo Stick
Candle
Chopsticks
Livestock, Chicken
Pet, Cricket
Pet, Cat
Rice, Cake of
Sake, cup
Sleeping Mat
Torch
Nunchuka
Wok
Writing Tools & Paper

FAME 31-60

Boat, Raft
Bow
Cart, Small
Knife, Ginsoo
Lantern
Livestock, Goat
Mount, Donkey
Pet, Dog
Pet, Dove
Rope, 50'
Sake, bottle
Staff (3-section)
Tea Set, Plain
Tent

FAME 61-80

Boat, Canoe
Crossbow
Cart, Ox
Dagger
Livestock, Ox
Mount, Pony
Pet, Canary
Sake, case of bottles
Sushi, bowl of
Sai
Shuriken
Tonfa

FAME 81-100

Boat, Small, Sail
Katana & Wakizachi
Mount, Horse
Pet, Peacock
Sake, wagon of bottles
Tea Set, Heirloom
Wagon

FAME 101+

Boat, Large, Sail
Pet, Monkey
Sake, tavern full of bottles
Mount, Elephant

WARDROBE

Boots
Gi (Martial Arts Uniform)
Hat, Ceremonial
Hat, Straw
Jewelry
Kimono
Loincloth
Ninja Suit
Obi (Sash)
Sandals
Trousers, Peasant
Tunic, Peasant

TIPS ON DIRECTING

It is a well known fact that Bad Martial Arts Movies are poorly dubbed, and that is part of the humor of the situation. Players should be encouraged to try to talk as if their dialogue was brought in from another language. One method is to speak, wait a moment, then mouth the words over silently. Another method is to say the dialogue while distorting your mouth as if you were saying something else. When possible, speech should be

stilted and broken. Players who can do these things successfully should be rewarded with 1-2 FAME points during the Cast Party.

Directors should do what they can to enhance fight scenes. As anyone who has watched a Bad Martial Arts Movie knows, the sounds produced when a blow lands can be quite absurd: cracking noises, whizzing sounds, etc. Tell your players what types of sounds are being produced when contact is made, or find some way of producing such sounds. And, of course, Players should be encouraged to make all the proper "Hail" and "Yee-huhn!" yells and grunts while their Actors are fighting. Playing a background of Oriental Music during a Movie should help set the tone, as well.

During Combat, the Director should describe the effects of Cast Members hurtling about the Combat Set (Smash, Crash, Boom), and encourage Actors to describe their attacks.



DEMONNA, S COOKIE FU

Martial Arts maneuvers in Fortune Cookie Theater are covered by the discipline of Cookie Fu. Cookie Fu encompasses the styles of Pain Fu, Fon Du Fu, Gy Ro Fu, and Air Borne Fu, plus whatever else you can think of. Some major attack positions are listed

below.

Pithed Frog: All attacks are launched while lying on your back, squirming.

Broken Duck: All attacks are launched with a flapping maneuver.

Wounded Turkey: More flapping.

Maimed Tiger: Fight like a wounded cat.

Itchy Crab: No one wants to get close to someone using this position.

Injured Monkey: You bite a lot.

Demented Weasel: Fast, furious, and fun to watch.

Constipated Owl: Opponents dread the time when this attack breaks free.

Actors who give a good description of what they are doing in Combat should get a FAME point during the Cast Party.

MONSTERS (AND A FEW FRIENDS)

Below are some common villains found in Bad Martial Arts Movies. Some of them can also act as friends to the Actors, depending on the situation.

Benevolent Spirit

Size: 6' tall

Brains: 30

Speed: 200

FAME: 40

Build: 75

FX Roll: 70

SP: 500

Damage: 200

Talents: none

Combat FX: Unarmed Combat

Other FX: Weather Control (make mist)

Immunities & Weaknesses: normal

Props: none

Description: Benevolent Spirits are usually representatives from the Divine Emperor in Heaven. They do not usually engage in Combat, because they tend to show up right after a fight is over. Their main purpose is to

Fortune Cookie Theatre

give sage advice to the Actors (which may not always be helpful). Usually appear as a man in a really cheap-looking monkey or fox mask.

Priest (Martial Artist)

Size: 5' Tall **Brains:** 30
Speed: 200 **FAME:** 20
Build: 40 **FX Roll:** 60
SP: 100 **Damage:** 20
Talents: Leadership, Stealth, Teaching
Combat FX: Unarmed Combat
Other FX: none
Immunities & Weaknesses: normal
Props: Kimono
Description: A tranquil old man with a fake beard who preaches non-violence, but can reduce most people to Moo Goo Gai Pan without raising a sweat. Usually a friend or mentor to the Actors. *Moo-Goo what? I think the author is making this stuff up as he goes along.*

Ninja (Jonin)

Size: 6' tall **Brains:** 25
Speed: 200 **FAME:** 20
Build: 50 **FX Roll:** 60
SP: 100 **Damage:** 50
Talents: Explosives, Hunting, Stealth, Tracking, Traps and Tricks
Combat FX: Unarmed Combat, All Weapons
Other FX: Night Sight
Immunities & Weaknesses: normal
Props: Ninja suit, lots of weapons, flash pellets, smoke bombs
Description: A Jonin is the leader of a Ninja clan. He gets to be the leader by being the toughest, sneakiest, and meanest guy in an organization noted for these qualities. Is usually in command of 2-6 Chunin (lieutenants) and 20-100 Ninja Genin (Extras). *Yup, I'm sure he's making this stuff up as he goes along. Chooglins & Jonahs &*

Samarians? No way!

Ninja (Chunin)

Size: 6' tall **Brains:** 20
Speed: 200 **FAME:** 20
Build: 50 **FX Roll:** 60
SP: 50 **Damage:** 30
Talents: Explosives, Hunting, Stealth, Tracking, Traps and Tricks
Combat FX: Unarmed Combat, All Weapons
Other FX: Night Sight
Immunities & Weaknesses: normal
Props: Ninja suit, lots of weapons, flash pellets, smoke bombs
Description: Chunin are lieutenants to the Jonin (leader) of a Ninja clan. Each usually commands from 10-20 Ninja Genin (Extras).

Samurai of Note

Size: 5'6" Tall **Brains:** 20
Speed: 100 **FAME:** 20
Build: 30 **FX Roll:** 60
SP: 100 **Damage:** 30
Talents: Hunting, Intimidation, Leadership, Riding, Tracking
Combat FX: Unarmed Combat, Sword, Bow
Other FX: none
Immunities & Weaknesses: normal
Props: Katana, Wakizachi, Horse, Bow & Arrows
Description: An experienced soldier. Usually commands a number of Samurai Extras. May be a friend or a foe. Some Daimyo are Samurai of Note.

EXTRAS AND OTHER HELPFUL STUFF

Fortune Cookie Theater Extras, like those listed in The Late Show, have no FAME, and 10 in all other Basic Abilities, including SP. They re-

ceive Expert Talent Coaching to provide them with 50 in any Combat Talent they possess, and Talent Coaching to provide them with 20 in any Other Talents they possess.

Bandits: Roam the open countryside, waiting for a chance to attack Actors. Talents: Unarmed Combat, Bow, Club, Spear.

Bushi: Common soldier. Talents: Unarmed Combat, Spear, Club.

Bushido: The Way of the Warrior. Has something to do with honor, fighting, and other stuff important to Samurai.

Bushy-do: The Way of the Shrub.

Daimyo: Local Samurai ruler. Usually has a small personal army of twenty or more Samurai Extras. A Daimyo is usually corrupt, sadistic, and vicious. His idea of a good time is to tax peasants and torture enemies (which includes Actors). Talents: Sword, Bow, Hunting, Intimidation, Leadership, Riding, Tracking.

Daimyo's Daughter: The opposite of her father, she is the epitome of youth, purity, and beauty. *Pure ugly... with a Looks of 10.* Usually has a name that makes her sound fragile and innocent, like Lotus Blossom or Jade Butterfly. Used mainly as a love interest for one of the male Actors. Talents: Etiquette.

Disposable Sidekick: A friend of the Actors. Is usually overweight, dishonest, greedy, and the only person in the Movie who doesn't know martial arts. His habits are always getting him in trouble. Sad to say, he usually reforms near the end of the Movie, just in time to be killed by the villain. Talents: Carousing, Lying.

Geisha: Japanese courtesan skilled in music and poetry. *Sounds like a bimbo that spends a lot of time talking.* Talents: Acting, Etiquette, Music, Singing.

Girl, Peasant or Village: Usually very beautiful. *Ha! More make-up.* May be the sister or betrothed of an Actor, or just the nice girl in the neighboring hovel. Can get the plot moving by being abducted by a Samurai, Ninja, or Daimyo for dishonorable purposes. Talents: Cooking, Screaming.

Innkeeper: Always cringes when he sees Actors coming because he knows his establishment is going to be destroyed in the ensuing fight. Talents: Cooking.

Kung-Fu: A style of martial arts involving hitting, avoiding getting hit, and going "Hai!" a lot. Despite the name, it is not something you step in by accident. *Silly, that's Kung-Doo!*

Moo Goo Gai Pan: Chinese chicken dish that looks like a person who has suffered the attentions of a Martial Arts Priest.

Ninja (Genin): Oriental assassin. Fiercely loyal to his clan. He is ready to die doing his duty, and since he is an Extra, usually does just that. Talents: Unarmed Combat, All Weapons, Explosives, Hunting, Stealth, Tracking.

Peasant: This guy's job is to till the soil, pay exorbitant taxes, get tortured, maimed, or even killed by Samurai, Ninja, or the Daimyo. He bears up well, though, and accepts his lot in life stoically. Talents: Unarmed Combat, Agriculture.

Potato Chip: Thin slice of potato, deep fried, usually salted, may be used as shuriken.

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Ronin: A dishonored Samurai who has no Daimyo. Usually an outcast because he didn't commit Hari-Kari.

Samurai: A soldier so devoted to his Daimyo that he will commit Hari-Kari for him if so commanded. The smart ones are referred to as Ronin. Characterized by the Dai-Sho (two swords) and queue

(topknot). Talents: Unarmed Combat, Sword, Bow, Hunting, Intimidation, Riding, Tracking.

Sushi: Raw fish, sliced fine. Reminds one of a Ninja victim.

Thugs: Shiftless, lazy, bullies who are always ready to beat someone up for pay or amusement. Talents: Unarmed Combat.

Villager: Performs the same function as the peasant insofar as the Samurai, the Ninja, and the Daimyo are concerned.

SCRIPTS FOR FORTUNE COOKIE THEATRE

Evil Samurai are terrorizing the population and extorting taxes from the peasants.

The Actors, a group of acolytes studying under the local Shao-Lin priest, must defeat them.

The Actors are a wandering group of mercenaries and get hired to defend a town against attacks from a neighboring warlord. At least one instant in the movie will involve the Actors getting betrayed by the townspeople.

The romantic lead's sister has been kidnapped by the evil *Daimyo*. The Actors must rescue her.

*That was fun.
Now let's get on with the
show already. I was going
to star in this picture, but
Boss said...*





THE IRON FIST OF SHAO-LIN VS. THE DRAGON NINJAS

SETTING

The Movie takes place in Hoguti, Japan, in the year 1785. Hoguti is a lovely town of quaint wooden buildings with rice paper walls. The dirt streets are full of the town's wealth, scrawny screaming hens chasing squealing pigs, and what they leave behind. *Ewww! What's that smell?* Hoguti is the capitol of the province controlled by Daimyo Hirodata Quognuze. It has a population of about 2000 (not counting the hens and the pigs), most of whom are itching for a chance to revolt against Quognuze (including the hens and the pigs).

Quognuze knows this, and has forged an alliance with Omu Yogwatzi, Jonin of the Jade Dragon Ninja clan, to maintain control of the province.

MONSTERS

Hirodata Quognuze (Samurai of Note)

Size: 5' 6" tall	Brains: 20
Speed: 100	FAME: 20
Build: 30	FX Roll: 60
SP: 100	Damage: 30
Talents: Hunting, Intimidation, Leadership, Riding, Tracking	
Combat FX: Unarmed Combat, Sword, Bow	
Other FX: none	
Immunities & Weaknesses: normal	
Props: Katana, Wakizachi, Horse, Bow & Arrows	
Description: Quognuze is the evil and	

The Iron Fist Of Shao-Lin Vs. The Dragon Ninjas

corrupt Daimyo of Hoguti and the surrounding province. He is feared and hated by all of his subjects. He levies heavy taxes, and does not hesitate to have any who speak against him executed.

He is allied with Omu Yogwatzi, Jonin of the Jade Dragon Ninja clan. In order to secure this alliance, he has betrothed his daughter, Lotus Blossom, to Omu Yogwatzi.

Omu Yogwatzi (Ninja Jonin)

Size: 6' 3" tall **Brains:** 25
Speed: 200 **FAME:** 30
Build: 50 **FX Roll:** 65
SP: 100 **Damage:** 50
Talents: Explosives, Hunting, Stealth, Tracking, Traps and Tricks
Combat FX: Unarmed Combat, All Weapons
Other FX: Night Sight
Immunities & Weaknesses: normal
Props: Ninja suit or kimono, lots of weapons, flash pellets, smoke bombs
Description: Omu Yogwatzi is a fashionable dresser, and has a neat top-knot, but the wicked scar down the side of his face shows his true nature. He sneers constantly, and treats everyone around him like pond scum.

Omu is the leader (Jonin) of the Jade Dragon Ninja clan. He commands a number of Chunin and many Genin (Extras). He is allied with Daimyo Hirodata Quognuze, and has been promised the hand of the Daimyo's daughter, Lotus Blossom, in marriage.

Ninja (Chunin)

Size: 6' tall **Brains:** 20
Speed: 200 **FAME:** 20
Build: 50 **FX Roll:** 60
SP: 50 **Damage:** 30
Talents: Explosives, Hunting, Stealth,

Tracking, Traps and Tricks.

Combat FX: Unarmed Combat, All Weapons

Other FX: Night Sight

Immunities & Weaknesses: normal

Props: Ninja suit, lots of weapons, flash pellets, smoke bombs

Description: These are Omu Yogwatzi's lieutenants.

CO-STARS

Nogu Nogushi (Shao-Lin Priest)

Size: 5' tall **Brains:** 30
Speed: 200 **FAME:** 20
Build: 40 **FX Roll:** 60
SP: 100 **Damage:** 20
Talents: Leadership, Stealth, Teaching
Combat FX: Unarmed Combat
Other FX: none
Immunities & Weaknesses: normal
Props: Kimono
Description: Nogu is the Actors' teacher in Martial Arts. He is currently in bad favor with the Daimyo, who knows Nogu has been very vocal in expressing his displeasure at the Daimyo's taxes.

The Great Master On The Mountain (Shao-Lin Priest)

Size: 5' tall **Brains:** 30
Speed: 400 **FAME:** 40
Build: 50 **FX Roll:** 70
SP: 100 **Damage:** 40
Talents: Leadership, Stealth, Teaching
Combat FX: Unarmed Combat
Other FX: none
Immunities & Weaknesses: normal
Props: Gi, Cigar, Iron Fist of Shao-Lin

The Iron Fist Of Shao-Lin Vs. The Dragon Ninjas

Description: The Great Master on the Mountain looks to be about 19 years old and doesn't act at all like a wizened sage. He speaks with an inexplicable Bronx accent and constantly chews on a cigar. He knows the secret of the Iron Fist of Shao-Lin.

Monkey Spirit

Size: 6' tall
Speed: 200
Build: 75
SP: 500
Talents: none
Combat FX: Unarmed Combat
Other FX: Weather Control (make mist)
Immunities & Weaknesses: normal
Props: none



Description: The Monkey Spirit is a representative from the Divine Emperor in Heaven. It will occasionally appear to tell the Actors that Heaven is on their side. Its speech is interspersed with monkey-like screeches.

EXTRAS

Chiro: Village Girl. Lotus Blossom's personal handmaiden.

Chin: Samurai. Lotus Blossom's bodyguard. Is devoted to Lotus Blossom, and will not reveal her secrets to the Daimyo.

Lotus Blossom: Daimyo's Daughter. Loves the Romantic Lead but has been promised in marriage to Omu Yogwatzi.

Thugs, Genin, Bushi & Samurai: Sword fodder.

Villagers: Not many will be in evidence, unless the Actors decide to start a revolt.

THE IRON FIST OF SHAO-LIN

The Iron Fist is a Prop, which the Actors may receive after a great deal of study with the Great Master On The Mountain. This Prop looks like a joy buzzer. When worn, it will produce an aura of sparks around the wearer's hands. A loud bang and a bright flash of light will accompany any successful Unarmed Combat attack made by the wearer of the Iron Fist. When the Iron Fist is worn, Unarmed Combat damage is raised to 40.

ROLES FOR THE ACTORS

- A Ronin (a Samurai who has fallen from honor) who used to work for Quognuze before he realized that the Daimyo was corrupt.
- One of several local farmers who have shown great aptitude in the martial arts and are being trained for the monkish life by the priest.
- The Romantic Lead. This can either be one of the farmers or the Ronin. The Romantic Lead is in love with Quognuze's daughter, Lotus Blossom.

Assign the Roles to the Actors using one of the methods described under "Assigning Roles" (Reel VII: Directors Section). Inform the Actors that they will receive Expert Talent Coaching in Unarmed Combat, Knife,

The Iron Fist Of Shao-Lin Vs. The Dragon Ninjas

Sword, Club, Bow, Spear, and Throwing. They will also receive normal Talent Coaching in Acrobatics and Stealth.

If you are assigning Roles on the basis of Talents, give the Role of the Ronin to the Actor with the highest Sword Talent, and the Role of Romantic Lead to the Actor with the highest Unarmed Combat Talent.

PROPS FOR ACTORS

The Ronin:

- Kimono
- Katana
- Wakizachi
- Book of Haiku poetry.

The Farmers:

- Ragged peasant garb
- Nunchuka
- Tonfa.

The Romantic Lead:

- A bamboo fan, a token of Lotus Blossom's love.
- A disposable cigarette lighter with very little fuel left.

OPENING SCENE

The year is 1785. You are in the village of Hoguti, Japan. You have all grown up in the shadow of the palace of the local Daimyo, Hirodata Quognuze, a terrible tyrant who rules with an iron fist. He exacts high taxes from all the citizens of the district, and imprisons anyone who displeases him. He is kept in power by a troop of Samurai, all of whom are unfailingly loyal. Local unrest has encouraged Quognuze to impose a strict curfew of sundown, and the citizenry is furious.

Except for the Ronin, you have all worked on the family rice farms all of your lives. The only things that make you happy are the facts that you are skilled in the martial arts and are re-

ceiving training from Nogu Nogushi, the local Shao-Lin Priest.

You, the Ronin, used to serve Hirodata as a Samurai until you observed him one night talking to Omu Yogwatz, the hated Jonin of the local Ninja clan. This opened your eyes to the Daimyo's corruption, and you fled. You are now staying with the Priest until you can figure out what to do. You know that the Daimyo will have you put to death if he can.

One of you has something more to be very happy about. You are in love with Lotus Blossom, the daughter of the local Daimyo, and she loves you in return. But you fear for your life if Hirodata ever finds out about your trysts.

As the Movie begins it is early evening, and you are in the courtyard of the Shao-Lin temple. The Romantic Lead is practicing Kung-Fu, sparring with the Priest. The rest of you are watching the sparring. Suddenly, there is a pounding at the door of the temple and loud voices demand entry. Nogu asks one of you to open the door.

SUGGESTED EVENTS

When the Actors answer the door, eight men (Thugs) will swagger in and rudely address Nogu.

Old man, you should not meddle! Meddling is no good for you! If you keep meddling, something bad will happen to you!

If asked, the Thugs will refuse to say who sent them. If the Actors try to expel the intruders, they will resist.

Nogu, who deplores violence, will tell the Actors not to kill the Thugs, but to subdue them (i.e., he wants the Actors to use Non-Lethal Combat).

8 Thugs (Extras)

Unarmed Combat: 50

Damage: 5

SP: 10

The Actors should be able to defeat the Thugs handily. *If not, they're in the wrong Movie.* Any Thugs defeated with Non-Lethal Combat will begin to regain consciousness after a few moments. If the Actors threaten the Thugs, they will reveal the following information.

A tall, well-dressed man hired us to threaten Nogu. He had a scar down one side of his face, and wore a top-knot. We were supposed to report back to him later this evening at the Inn of the Red Foo-Dog.

Tell the Ronin that he has a Flashback. He remembers that Omu has a scar and wears his hair in a top-knot. Obviously, the master Ninja is behind this.

If the Actors ask Nogu why Omu is harassing him, he will tell them that Hirodata fears that a rebellion is about to occur. The Daimyo probably hopes to forestall the rebellion by having Omu frighten Nogu.

It is then up to the players to decide what to do with the Thugs. If they turn them over to the authorities (i.e., the Daimyo), the Thugs will be killed in their cells for failing their mission. If the Actors turn them loose, the Thugs may turn up later in the Movie with friends to get revenge (Director's discretion). If the Actors kill them, something the Priest will protest as being unnecessary, the Daimyo will order that the Actors be questioned when the bodies are found.



AT THE INN OF THE RED FOO-DOG

If the players decide to go to the Inn, the Director should inform them of its layout.

The Inn is small and has statues of Foo-Dogs guarding the entrance. When you get inside, you see low tables and movable silk screens on frames are located at various points around the room. There are also several Ming vases, displayed on fragile stands. There are weapons hanging on the walls: a Katana, a Tonfa, and a Wakizachi.

The Inn is almost empty, and the only other patron leaves a few minutes after you arrive. The bartender is also absent, but there are several bottles of sake on the counter. Just as you start

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getting comfortable, the candles are suddenly blown out, leaving the Inn in total darkness.

If the Actors attempt to leave the inn, they will run into tables and knock over Ming vases. *Oh Brother! What are they doing here? Ming is Chinese. For that matter, so is Shao-Lin.* The Actors will feel the hot wax from the candles on their hands as they try to save themselves from falling. One of the Actors should, eventually, get the hint that it would be a good idea to re-light the candles. By the time the candles are relit, the room has filled up with twenty black-suited Ninja (Genin).

If the Actors try to talk to the Ninja, the leader will reply:

"We are here to teach meddlers a lesson." The Ninja then fan out to attack.

20 Genin (Extras)

Unarmed Combat: 50

All Weapons: 50

Damage: 20 (Katana)

SP: 10

Basically, these turkeys can be wiped up in a matter of minutes. But, hey, let's make things interesting by describing what effect the fight has on the inn. Whenever someone gets hit, roll 1d10 on the following table to determine if anything breaks as the combatants struggle against one another.

ROLL	EFFECT
1-4	Nothing
5-6	Table splinters as person struck lands on it.
7-8	Screen is knocked over and ripped to shreds by the Cast Member going through it.
9	One of the Ming vases bites it.
10	Knocked against the bar. Roll versus DEX to land on top of it standing and ready to deliver a kick.

You get the general idea. The table should give you some hints on how to describe Combat scenes to your Actors.

When the Genin have all been defeated, the Actors may question them if Non-Lethal Combat was employed. The Genin will, of course, be unwilling to talk, but with the proper incentive, such as heavy sarcasm, they will break. The Actors will learn that Omu told the Genin to check on the Thugs at the Inn.

Before the Actors can ask any other questions, they will notice mist pouring out from underneath the door to the kitchen. The door will then swing wide, and the Monkey Spirit will come out. It will address the Actors in a screeching voice.

"Do not despair, my children. I have come to tell you that Heaven is on your side and that the Divine Emperor has decided that the evil of the Daimyo and the Jade Dragon's rule must be ended. I will be on hand to help you if necessary. May Buddha watch over you all."

The Monkey Spirit then steps back into the kitchen and disappears in a puff of dry ice mist.

During the Monkey Spirit's speech, any living Genin will regain consciousness and disappear. Anyone searching the body of a dead Genin will find a Katana, a Nunchuka, and several dozen Shuriken.

Right after the departure of the Monkey spirit and the living Genin, a messenger arrives for the Romantic Lead. The messenger is Chiro, Lotus Blossom's personal handmaiden. The message implores the Romantic Lead to come immediately to the Square of the Heavenly Pagoda, alone. Since the Romantic Lead is in love with Lotus Blossom, he should want to go as quickly as possible. Remind him of this if necessary.

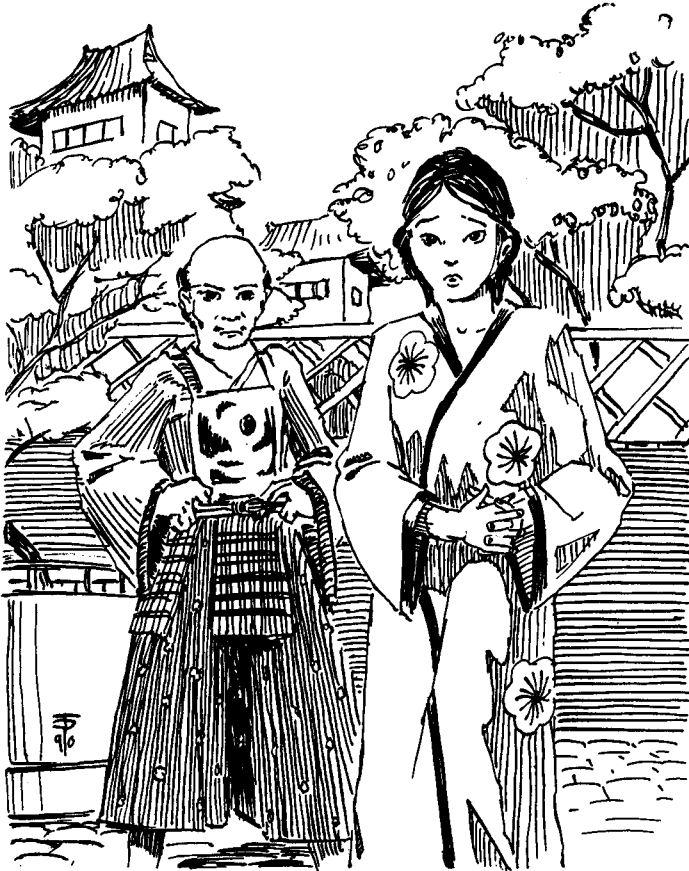
**IF THE ACTORS DO NOT GO TO
THE INN**

A few minutes after the Thugs are taken care of at the Temple, Chiro arrives and delivers her message to the Romantic Lead.

LOTUS BLOSSOM'S DILEMMA

Read the following to the Romantic Lead if he goes to the Square of the Heavenly Pagoda.

The Square of the Heavenly Pagoda is a short distance from the Inn of the Red Foo-Dog. The Square is paved with red clay bricks, and a lion-shaped fountain is located in the center of the square. Beside the fountain is a large gong. It is used to summon the villagers to hear public pronouncements. When you get there, Lotus Blossom and her bodyguard Chin are waiting in the shadows of the Heavenly Pagoda.



Lotus Blossom will greet her beloved and relate the following story:

I was in my room earlier today when I received word from my father that I was wanted in his study. When I arrived there, my father told me I was to be wed in one fortnight (two weeks) to Omu Yogwatzi, whom my father introduced as an old friend who had long admired my beauty. I recognized Omu Yogwatzi, however, and knew him to be the evil Jonin of the Jade Dragon Ninja Clan. I protested my betrothal to such a man, and my father grew angry. He told me to stay in my room until the day of the wedding, but I managed to slip past the guards to see you. Oh, what are we to do? I am so frightened. Please hold me.

The Director should play up Lotus Blossom's hysteria. She is terrified of Omu, and will sob quietly while being held by her beloved. This tender scene is interrupted as Lotus Blossom stiffens and screams with fear. The Romantic Lead then hears a voice from behind him:

"So, Dog, you attempt to steal the Daimyo's Daughter! Ha! For that, you shall pay!"

It is Omu Yogwatzi, and, boy, is he angry. *Gosh, he has such a way with words...*

Omu is not in the mood to listen to reason. He will do his best to beat up the Romantic Lead, and then take Lotus Blossom back to his hideout with him. He will kill Chin, but will leave the Romantic Lead alive to suffer life without Lotus Blossom.

If the other Actors came with the Romantic Lead, or are watching from a nearby vantage point, Omu will have twenty Genin with him to keep the Actors busy while he grabs Lotus Blossom and makes his escape under the cover of a smoke bomb.

Omu Yofwatzi (Ninja Jonin)

Speed: 200
Fame: 30
Combat FX: Unarmed Combat, All
Weapons
FX Roll: 65
Damage: 40
SP: 100

20 Genin (Extras)

Unarmed Combat: 50
All Weapons: 50
Damage: 20 (Katana)
SP: 10

IF THE ROMANTIC LEAD DOES NOT GO TO LOTUS BLOSSOM

A few minutes after Chiro departs, Chin, Lotus Blossom's bodyguard, staggers up to the Romantic Lead. He is badly hurt, but manages to tell the Romantic Lead that Omu has abducted Lotus Blossom. He then falls down and dies.

ATTACKING THE PALACE

At this point, the Actors may wish to attack the palace and dethrone the Daimyo. If they succeed at this, some of the scenes that take place after the visit to the Great Master will be skipped.

THE DAIMYO'S PALACE

The following is keyed to the Back Lot Combat Set, Small Castle. Note: The same set is used for the Ninja Fortress, but the area descriptions differ.

AREA 1: COURTYARD

Ten Bushi stand guard here. If they are not all killed in the first Frame of Combat, they will shout the alarm. This will bring twenty Samurai from the main keep.

10 Bushi (Extras)

Unarmed Combat: 50
Club, Spear: 50
Damage: 10
SP: 10

20 Samurai (Extras)

Unarmed Combat: 50
Sword, Bow: 50
Damage: 20 (Katana)
SP: 10

AREA 2: STABLE

Contains 20 fine horses.

AREA 3: GREAT HALL

This is Quognuze's main audience chamber. Quognuze is here, attended by thirty Samurai.

Hirodata Quognuze

Speed: 100
Fame: 20
Combat FX: Unarmed Combat, Sword,
Bow
FX Roll: 60
Damage: 30
SP: 100

Samurai

Unarmed Combat: 50
Sword, Bow: 50
Damage: 20 (Katana)
SP: 10

Quognuze will wait until his Samurai have all been killed before entering the battle. If captured, he will reveal no information.

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AREA 4: KITCHEN

Full of cooking utensils that can double for weapons.

AREA 5: ARMORY

Contains numerous katana, wakizachi, and other good stuff.

AREA 6: SAMURAI QUARTERS

This area is empty, except for a number of rolled-up sleeping mats.

AREA 7: TEMPLE

A small shrine for the Samurai. Contains nothing of value, except in the spiritual sense.

AREA 8: BUSHI ARMORY

Contains some spears and staves.

AREA 9: BUSHI QUARTERS

This area is empty, except for a number of rolled-up sleeping mats.

AREA 10: STAIRWELL

Stairs lead up and down. If the Actors go up, they will find themselves in a hallway. If they go down, they will find the door to the dungeon.

AREA 11: DUNGEON

The main room is filled with implements of torture. The cells are filled with villagers who have been unjustly confined.

AREA 12: LOTUS BLOSSOM'S CHAMBER

Richly furnished. Contains her personal effects, brushes, combs, clothes, etc.

AREA 13: GUEST BEDROOM

AREA 14: QUOGNUZE'S CHAMBER

Richly furnished. There is a trapdoor under the sleeping mat. If opened, it will reveal a compartment filled with gold and silver coins.

WHAT TO DO
NOW?

Encourage the Actors to go back to the Shao-Lin temple by telling them that Nogu may know what to do. As soon as the Actors get to the temple, the Monkey Spirit will appear, accompanied by his puff of mist. He has another message for the Actors.

"To rescue Lotus Blossom and end the evil of the Jade Dragon, you must defeat the Jonin and his minions. To do this, you must learn the secret of the Iron Fist of Shao-Lin."

"The Iron Fist of Shao-Lin is an ancient art of immense power, for it calls upon the Ki of the user. But to learn to use the Iron Fist, you must find the Great Master on the Mountain."

Nogu will inform the Actors that the Great Master on the Mountain is a legendary Shao-Lin Sage that is supposed to live on Mitsubi Mountain outside of town.

GOING TO VISIT THE GREAT MASTER

The trek up the mountain should be fairly peaceful, or at least as peaceful as these Movies ever get. When you feel that the Actors have toiled over the rocks and such long enough, have some Bandits attack them. No, make that a lot of Bandits, like 6 per Actor.

Bandits (Extras)

Unarmed Combat: 50

Bow, Club, or Spear: 50

Damage: 10 (Nunchuka)

SP: 10

Let the Actors fight for a Frame to relieve any tensions they may have, then introduce the Great Master on the Mountain, who has come to help the Actors defeat the Bandits.

The Great Master On The Mountain

Speed: 400

Fame: 40

Combat FX: Unarmed Combat

FX Roll: 70

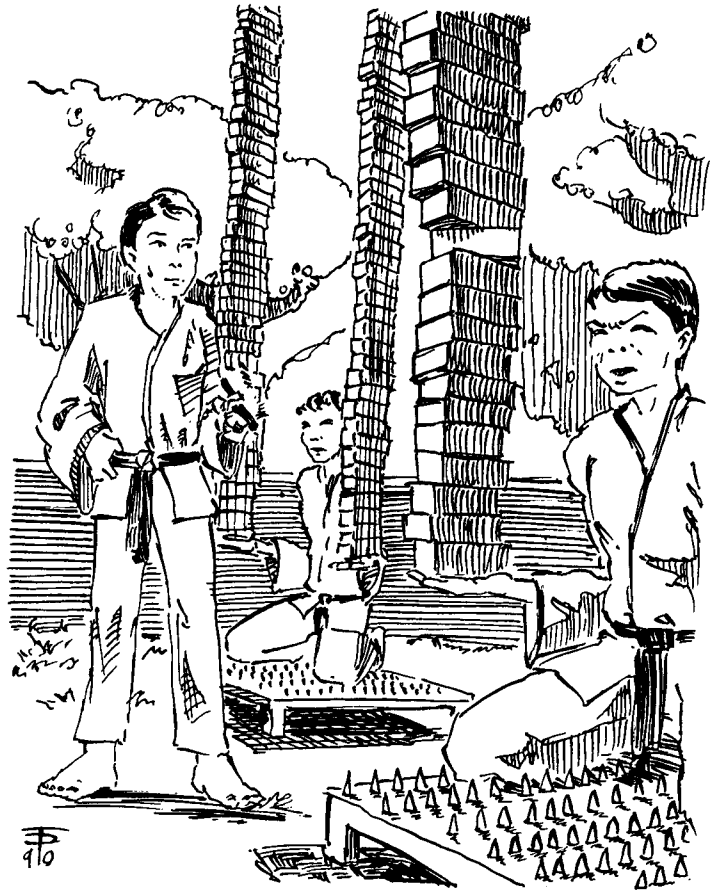
Damage: 40

SP: 100

As the Great Master attacks, the Iron Fist manifests itself as a swirl of sparks surrounding his hands. Each successful blow produces a loud bang and a flash of light when it connects. With such power, the Great Master trounces the Bandits in a matter of a few Frames, amid many sparks and flashes of light. When all the Bandits have been beaten, read the following to the Actors.

With the battle finished, you get your first good look at the Great Master. He is not exactly what you expected. He looks to be about nineteen.

He is dressed in a gi, and has a cigar clenched between his teeth. He puffs on his cigar, then says, "youse must be da dudes da Monkey Spirit told me id be comin'. Pleezed-ta-meecha. I'm da Great Master on da Mountane. Youse'll be wantin' ta loin da Iyon Fist I just used, right? So come on back to my place and I'll show ya."



THE UNBEARABLY LONG AND PAINFUL TRAINING SCENES

These should go on until the Players start groaning for you to get on with the Movie. Considering what you get to put them through, this shouldn't take too long.

The first task should be to have the Actors stand in EXACTLY one spot for about three weeks. If anybody complains, the Master pounds them upside the head and reminds them:

"Youse needs ta loin dis ta loin da Iyon Fist."

He uses this line for all the rest of the "exercises" he puts the Actors through. These include standing on top of a one inch wide fence for extended periods of time (Roll versus DEX or fall and land on the Actor's Gluteus Maximus), punching blocks of ice (Roll versus BLD to see whether it breaks or the Actor does), and sleeping on beds of nails. *Oh Baby, Baby...*

Get slightly more sadistic with each exercise the Actors complete without complaining. The final exercise should be something like standing upside-down on one finger while the Great Master stacks bricks in the Actor's other hand...

THE SECRET OF THE IRON FIST

Eventually the Great Master will have this to say to the Actors:

Youse guys have done pretty good. So I guess yer trainin' is dun, more er less. So gather 'round heres, an I'll tell youse how ta do da Iyon Fist. And wit dat knowlidge, youse can defeats da ninjer like da Monkey Spirit wants ya ta. And it'll teach youse how ta gain evahlastin' serenity, like me. So dis is whut ya does. First youse...

Fade To Black. When the Movie resumes, the Great Master and the Actors have not changed position, but the season has changed from spring to summer. The Great Master is just finishing his explanation of the Iron Fist of Shao-Lin.

... And dat's all dere is ta it. Now youse knows how ta do da Iyon Fist. So go out dere and kick some Ninjer butt.

At the end of the Great Master's speech, a Props manager strolls out and hands each Actor something that looks like a joy buzzer. When worn, it will produce the sparks, flash of light, and loud bang associated with the Iron Fist. An Actor wearing this Prop will do 40 points damage with a successful Unarmed Combat attack. Of course, the Iron Fist Props must be turned in at the end of the Movie.

If the Actors try to stay any longer, the Great Master will shoo them out, explaining how he's got some studyin' ta do. As the Actors leave, a cart pulls up, and an exceedingly cute girl gets out and enters the compound. The last thing the Actors see is the Great Master putting up a "DO NOT DESTOIB" sign.

WHERE TO NOW?

If the Actors killed the Daimyo, or at least exiled him before going to the Great Master, then go directly to "First View Of The Fortress."

If the Actors left the Daimyo in power, go to "Welcome Home," below.

WELCOME HOME

Fade To Black until the Actors are back in Hoguti. Inform them that about four years have passed while they were training. *How time flies when you're having fun.* The Actors will undoubtedly want to find out what's going on. Of course, very little has been going on, but anybody they ask will have this to say:

The Daimyo is in despair. His daughter has been missing for many years now. His heart has softened, he is nearly a broken man, and he offers half his fief and Lotus Blossom's hand in marriage to anyone who will recover her. Some say that the Ninja

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have her and their Jonin holds her hostage. But no one knows where they hide out. All I know is that the Daimyo keeps raising taxes, but never seems any richer or happier.

Obviously, it is up to the Actors to rescue her. And the only person who has regular contact with the Ninja happens to be the Daimyo. So it's off to the palace.

MEETING WITH THE DAIMYO

The palace is heavily guarded by Samurai and Bushi, but they will let the Actors in if they say they can find Lotus Blossom. The Daimyo consents to meet them in the small temple he has on the grounds.

As you enter, you are shocked at the change in the Daimyo's appearance. He seems to have aged about thirty years in the past four. He sits on the floor of the temple, in the lotus position, and has a prayer brazier burning before him. He has shaved his head, obviously in repentance of his early crimes.

How the interview goes is up to the Actors, but the Daimyo has enough left of his old personality not to want to put up with any garbage. He will want to know why the Actors think they can rescue Lotus Blossom when no one knows where she is. If the Actors confront him with their knowledge of his involvement with the Ninja, however, he will nod sadly and have this to say:

You have found out the truth I dared not tell anyone. Yes, the Devil Omu holds my daughter hostage, and threatens to kill her if I do not pay him tribute. And I cannot even lead my Samurai against his fortress without risking her death. Oh, Buddha, forgive me my unworthiness.

Will you rescue her? I offer you half my fief and my daughter's hand in marriage if you can rescue her.

At this point, the Actors will hopefully make some sort of declaration that, "with the help of the powers of Heaven, Lotus Blossom will be returned safely." At this, the Daimyo will smile for the first time in years, and tell the Actors the location of Omu's fortress.

FIRST VIEW OF THE FORTRESS

The Fortress is about half a day's walk from Hoguti, and overlooks the Yellow Sea. It is at the end of a narrow peninsula and is surrounded by cliffs on three sides. It can only be approached by a narrow path or by sea. It is now dusk, and it is beginning to rain.

If the Actors scale the cliff, they will have no problems, and the fortress will not be alerted.

If the Actors attempt to reach the fortress by way of the path, roll 1d10 every five Frames or so. On a roll of 1, 2, or 3, have two or three Ninja (Genin) pop out to attack. The fortress will be alerted.

NINJA FORTRESS (IF NOT ON ALERT)

If the fortress is on alert, see the next section.

The following is keyed to the Back Lot Combat Set, Small Castle. Note: The same set is used for the Daimyo's Palace, but the area descriptions differ.

Fortress on alert

AREA 1: COURTYARD

It's muddy, gross, and foul smelling. Have the Actors make a BLD Roll or start gagging from the smell, it's so bad. The courtyard is empty, and the only sound the Actors can hear is the pelting of raindrops on the roof of the castle.

AREA 2: STABLES

There are six rather mangy horses here, milling around in their stalls. Rotten hay is strewn around the room, and in the upper loft. Sticking out of one pile of hay is a rusty pitchfork.

AREA 3: GREAT HALL

This is the main room where Omu holds court, contests, and feasts. Five Bushi are stationed here. If the Actors do not dispose of them in the first Frame of Combat, they will shout and awaken the whole fortress.

5 Bushi

Unarmed Combat: 50
Club, Spear: 50
Damage: 10 (Spear)
SP: 10

AREA 4: KITCHEN

Has all the requisite tools of meal preparation that can double for weapons. A trapdoor in one corner leads to a small fruit cellar.

AREA 5: NINJA ARMORY

The Actors can find all sorts of toys here...

AREA 6: GENIN QUARTERS

If the Actors make anything resembling noise here, they will quickly be faced with 25 Genin who have been awakened from a night's rest and are none too thrilled at the idea.

25 Genin

Unarmed Combat: 50
All Weapons: 50
Damage: 20 (Katana)
SP: 10

AREA 7: TEMPLE

Dominated by a humongous gold statue of Buddha. Unfortunately, it is incredibly heavy (no, no definite weights here) and if carried, will slow two Actors down to half-speed.

AREA 8: BUSHI ARMORY

Twenty Spears and Staves.

AREA 9: BUSHI QUARTERS

The off-duty Bushi are here. They will be virtually worthless, since they will be unarmed.

5 Bushi

Unarmed Combat: 50
Club, Spear: 50
Damage: 5 (Unarmed Combat)
SP: 10

AREA 10: STAIRWELL

Steps lead up and down. Down the steps, the Actors can see torchlight flickering through a barred window. Looking up the steps, the Actors will be able to see ornately decorated double doors at the head of the stairwell. The doors to the upper floor are locked, but one good bash using the Iron Fist should open them.

AREA 11: DUNGEON

This is, of course, the obligatory dungeon, complete with a thick, barred door over the entryway. It stinks down here, and some of the smell comes from the tiny windows in the doors placed along the walls.

No doubt, the Actors will want to see who, if anyone, is being held here. You can approach this one of two ways: If "Iron Fist" happens as part of a campaign, you may stick in Monsters or Extras from previous Movies. For example: Undead Scuba-Diving Zombies from the other Movie in this book may be in a cell. On the other hand, you can use a bit of stock footage, described hereafter.

You look through the tiny barred window into a dusty dungeon cell which measures exactly 10 feet by 10 feet. Seven brown rats scurry around in the matted straw strewn about, which covers the floor to a mean depth of 4. 5 inches, except near the rear of the cell, where the height of the matting rises to 7. 15 inches. There is a pool of water in one corner, which has a circumference of 2'5" and a depth of 1/2 inch. In the shadows, what was once a man, but which is now in a state of decay and showing the thoracic, scapula and sternum bones, hangs from fetters made from a highly oxidized alloy of iron and copper. There are 17 links in the chain, each link being exactly 3/4" in length and 1/2" in width.

Use this description for every dungeon cell, except for the last one, which happens to hold a village girl the Ninja abducted for various reasons we won't mention in a family publication. *These bad movies always cut the interesting parts.*

AREA 12: TRAINING ROOM

A complete gymnasium with mats, gymnastic equipment, practice weapons, targets, Nautilus equipment, and a cardio-pulmonary monitor. Omu can, after all, afford the best.

AREA 13: GUEST BEDROOM

If the Actors dig around, they will find little of interest, except for a copy of the script for "Iron Fist of Shao-Lin against the Dragon Ninja." If, however, they try to read it, the Director will cut the action and come on stage to demand its return. *But Boss... if the Director is running this Movie how can he... ? I mean if he... right Boss, never mind.*

AREA 14: OMU'S CHAMBERS

Lavishly furnished. Lotus Blossom is here, held to Omu's bed by golden chains. A successful BLD Roll or the application of the Iron Fist will break them.

On the way out, the Actors will find the Great Hall packed with Bushi and Ninja. The scene is the same as if the fortress has been alerted (See Below) except that no marriage ceremony is taking place.

**IF THE FORTRESS HAS
BEEN ALERTED**

Obviously, the layout of the castle remains the same, but the Actors will find a different scene in the Great Hall.

The Great Hall is packed with Ninja and Bushi, but that's not what draws your attention. The spectacle of the sneering Omu holding Lotus

Blossom in front of a small altar, where a disreputable-looking priest intones the marriage ceremony does, however. Omu yells to his followers and orders them to hold you back for a few moments until the ceremony is finished. The Ninja and Bushi draw their weapons and converge upon you..

Combat will ensue here, but since these are Extras, the Actors should be able to rip through them in record time, soon leaving only the Chunin and Omu.

15 Genin (Extras)

Unarmed Combat: 50
All Weapons: 50
Damage: 20 (Katana)
SP: 10

10 Bushi (Extras)

Unarmed Combat: 50
Club, Spear: 50
Damage: 10 (Spear)
SP: 10

After the Actors dispose of the Genin and Bushi, the Chunin will attack them.

4 Chunin

Speed: 200
Fame: 20
Combat FX: Unarmed Combat, All Weapons
FX Roll: 60
Damage: 30
SP: 50

If the Actors defeat the Chunin, they will be able to interrupt the ceremony before its completion. Omu will hold Lotus Blossom as a shield, and address the Romantic Lead (if he is still alive).

So, Dog, you have defeated my Ninja! Ha! They are nothing! I challenge you to fight me, the master of Ninja!

If the Romantic Lead accepts, Omu will release Lotus Blossom and move to attack. If the other Actors stay out of the duel, Omu will fight to the death. If the other Actors attack Omu before the end of the duel, or if Omu wins, you have to make a decision. If you think Omu can take all the Actors on, have him attack them. If you think the Actors will defeat Omu, tell the Actors that Omu tosses a small object to the floor. There will be a bright flash of light, blinding the Actors momentarily. When their vision returns, Omu will be gone.

Omu Yofwatzi (Ninja Jonin)

Speed: 200
Fame: 30
Combat FX: Unarmed Combat, All Weapons
FX Roll: 65
Damage: 40
SP: 100

If Omu is killed, or flees, the Monkey Spirit will arrive on the scene (from behind a panel, complete with a poof of mist).

You have done well, my children. The Divine Emperor is pleased. Now let this place fade and return to your homes.

Fade To Black. When the Movie resumes, the Actors will be back in Hoguti. The Romantic Lead has just married Lotus Blossom.

If the Daimyo is still in power, he will give Lotus Blossom to the Romantic Lead in marriage, and give the rest of the Actors lots and lots of gold. The Daimyo will then announce

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that he is going to study with the Great Master, and names the Ronin as the new Daimyo (accompany this with comments on how the Ronin was right in leaving, and it was a true example of Bushido).

If the Daimyo is no longer in power, the wedding takes place, and the surviving Samurai ask the Ronin to become the new Daimyo.

SOME POSSIBLE ENDINGS

1. Omu is killed, or flees, Romantic Lead marries Lotus Blossom, and Ronin becomes new Daimyo (See Above). The rest of the Actors become Samurai.
2. Actors screw up, and a Crummy Ending or ignoble death awaits them.
3. Actors act like cowards and do not go to rescue Lotus Blossom. The Great Master comes off the mountain and kicks their butts into the

Yellow Sea.

Read the following to the Actors at the end of the Movie:

A small room lit by a smoking torch. A number of black-suited men sit around a table. They are studying a map of Hoguti. One of them raises his arm and strikes the map. The scene Fades To Black around the shot of a Ninja fist planted over Hoguti.

This will provide a start for "Iron Fist II," or "Revenge of The Dispossessed And Very Disgruntled Jade Dragon Ninja."

CAST PARTY

As well as rewards for good play, you may consider giving a Bonus FAME point or two for the following:

Actors used Non-Lethal Combat on the Thugs at the temple.

Actor managed to go through the Great Master's Iron Fist Course without complaining.

THE END?

Well dahlings, that's a Wrap. Thank goodness it's over. For a while there, I thought this game would never end. And guess what. I've found a loophole in my contract. It reads "for 500 years or the end of The Late Show." This is The End, and that means I can go. But don't worry, they'll forward my mail, so write me if you have any questions. I wouldn't leave you to the tender mercies of the author for anything.

Wait a minute. Hey, Boss. Why is there a question mark after "THE END?" What's this magnifying glass for? Of course I read my contract! This? I thought it was a smudge. That's ridiculous! They can't print that small... Ulp! I guess they can. What's this sequel option? You mean I'm required to host anything you produce for the next 500 years...what's this about no raises?!

Excuse me Dahlings, but I think Boss needs some cutting and editing, and I'm just the girl to do it. Bye, bye, I'll see you in the Movies.

Oh Bossss....



THE BACK LOT

The Back Lot is a collection of standard Sets that can be used with almost any Bad Movie. After all, why build a new castle when the one from the last Movie is still standing? And if you can't use an old Set, any new Set you design can be added to your own personal "Back Lot."

If you design a Set that you would like to share with other Directors, feel free to submit it to us. Just mail your Set design to:

Stellar Games
Late Show Sets
Box 156
Swanton, OH 43558

All Sets submitted will become the property of Stellar Games, and if your Set is published, you will be given full credit for its design.










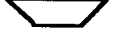
READING THE MAPS

Keys to areas are provided for each Set. These keys tell what the area is, and its dimensions in feet. The North-South dimension is listed first, and the East-West dimension is listed second. For example, 10x15 means that the area is 10 feet long North-South, and 15 feet long East-West.

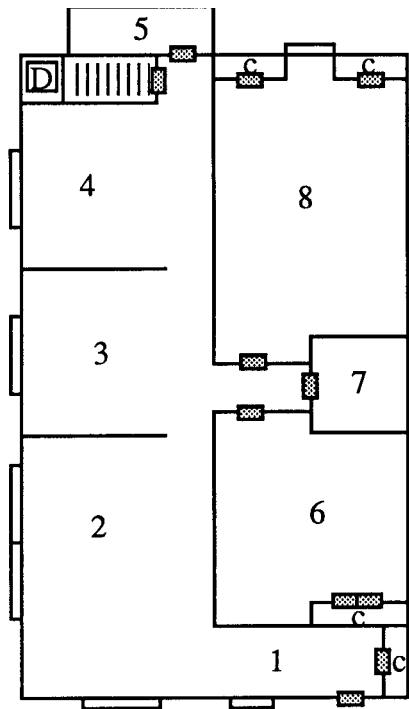
Do not feel bound by the area descriptions as they are given. These are just suggestions for your convenience. Feel free to change any Set to fit the Movie you are Directing. You may even wish to photocopy a Set after covering the area key, then write a key of your own.

Below is a legend to all of the map symbols used in The Back Lot.

SYMBOL LEGEND

	Door		Passage with doors on each end
	Double Door		Arrow Slit
	Secret Door		Stair Up
	Hidden Trap Door		Stair Down
	Window	b	Bathroom
	Bay Window	c	Closet

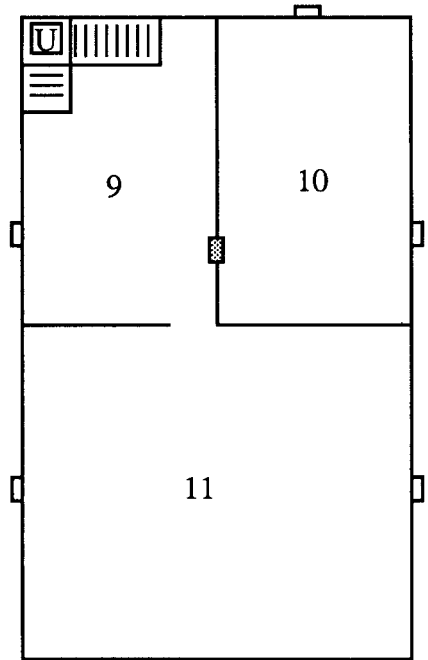




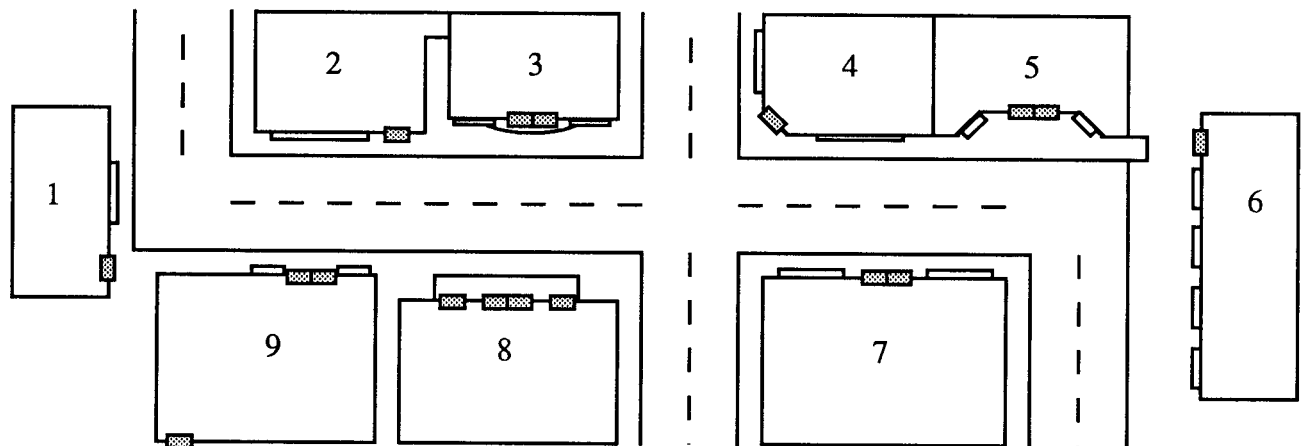
SMALL HOUSE

1 inch = 16 feet

- | | |
|--------------------|---------|
| 1. Entry | 14 x 6 |
| 2. Living Room | 22 x 16 |
| 3. Dining Area | 14 x 16 |
| 4. Kitchen | 18 x 16 |
| 5. Back Porch | 4 x 6 |
| 6. Bed Room | 18 x 16 |
| 7. Bath Room | 8 x 8 |
| 8. Master Bed Room | 26 x 16 |
| 9. Play Room | 26 x 16 |
| 10. Utility Room | 26 x 16 |
| 11. Storage | 28 x 32 |



MAIN STREET U.S.A.

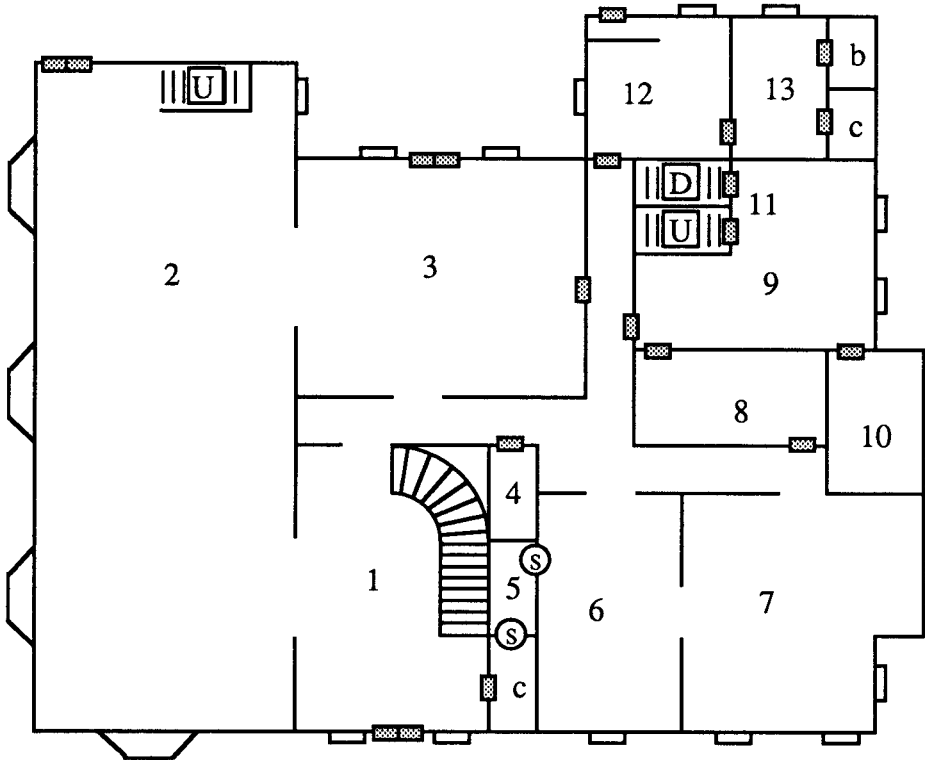


- | | |
|----------------------|----------------|
| 1. Store | 6. Post Office |
| 2. Hardware Store | 7. Church |
| 3. Town Hall | 8. Bank |
| 4. Corner Drug Store | 9. Motel |
| 5. Diner | |

HAUNTED MANSION

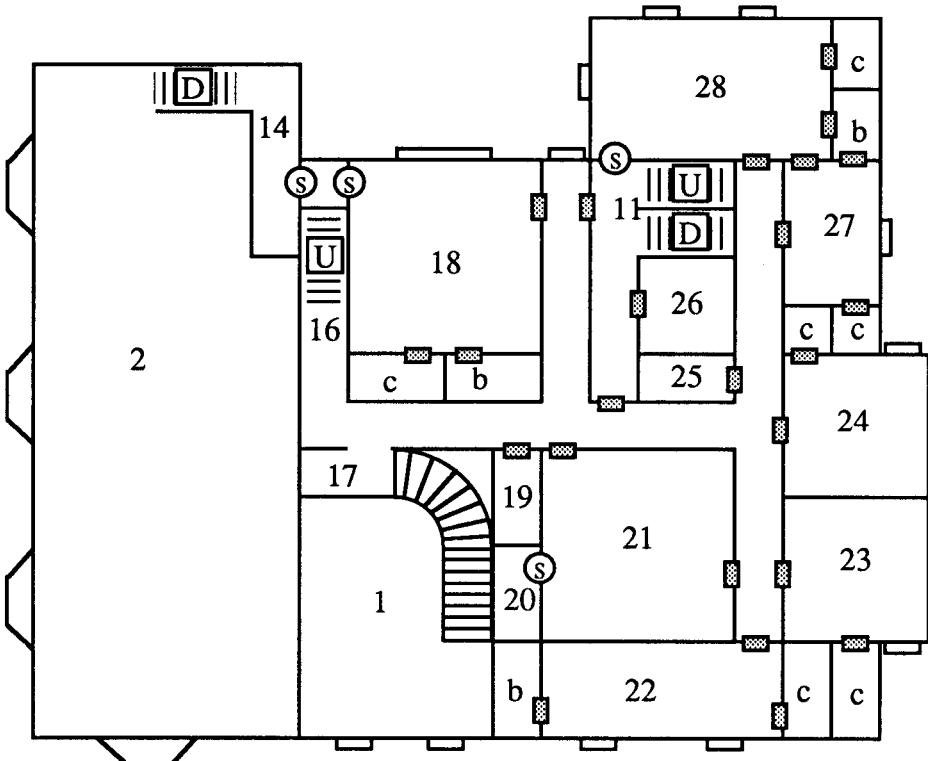
1 inch = 32 feet

Ground Floor

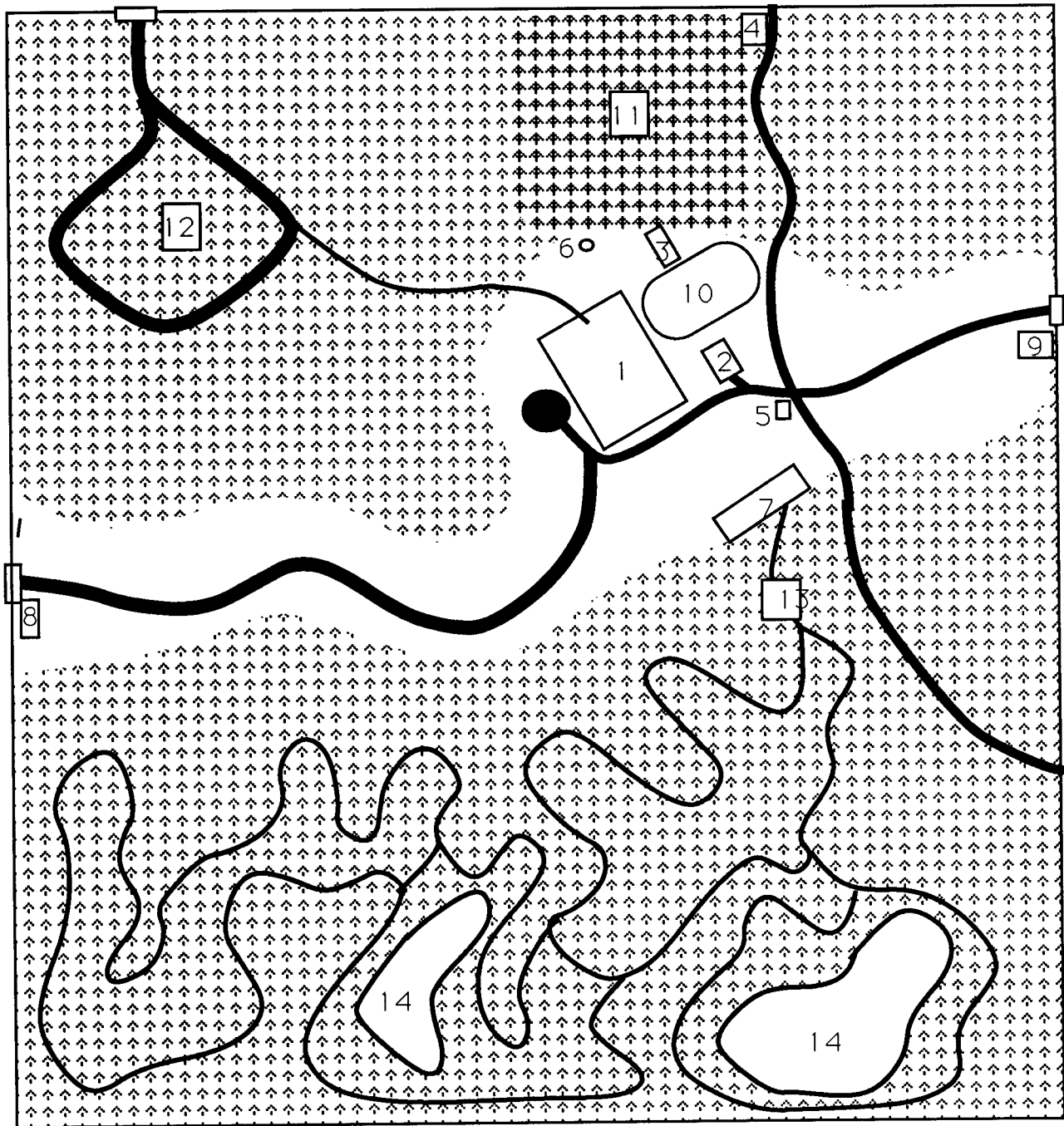


- | | |
|--|----------|
| 1. Entry Hall (2 Story) and Main Stair | 48 x 32 |
| 2. Ballroom (2 Story) | 112 x 44 |
| 3. Dining Room | 40 x 48 |
| 4. Washroom | 16 x 8 |
| 5. Secret Room (with ladder Up and Down) | 16 x 8 |
| 6. Formal Parlor | 40 x 24 |
| 7. Sitting Room | 40 x 40 |
| 8. Servants Dining R. | 16 x 32 |
| 9. Kitchen | 32 x 40 |
| 10. Pantry | 24 x 16 |
| 11. Servant's Stair | |
| 12. Butler's Living R. | 24 x 24 |
| 13. Butler's Bedroom | 24 x 24 |




Second Floor



- | | |
|--------------------|----------|
| 14. Music Gallery | 112 x 44 |
| 15. Secret Room | 8 x 8 |
| 16. Main Stair | |
| 17. Balcony | 8 x 16 |
| 18. Master Bedroom | 32 x 32 |
| 19. Washroom | 16 x 8 |
| 20. Secret Room | 16 x 8 |
| 21. Library | 32 x 32 |
| 22. Bedroom | 16 x 40 |
| 23. Bedroom | 24 x 24 |
| 24. Bedroom | 24 x 24 |
| 25. Bathroom | 8 x 16 |
| 26. Storage | 16 x 16 |
| 27. Nanny's Room | 24 x 16 |
| 28. Nursery | 24 x 40 |



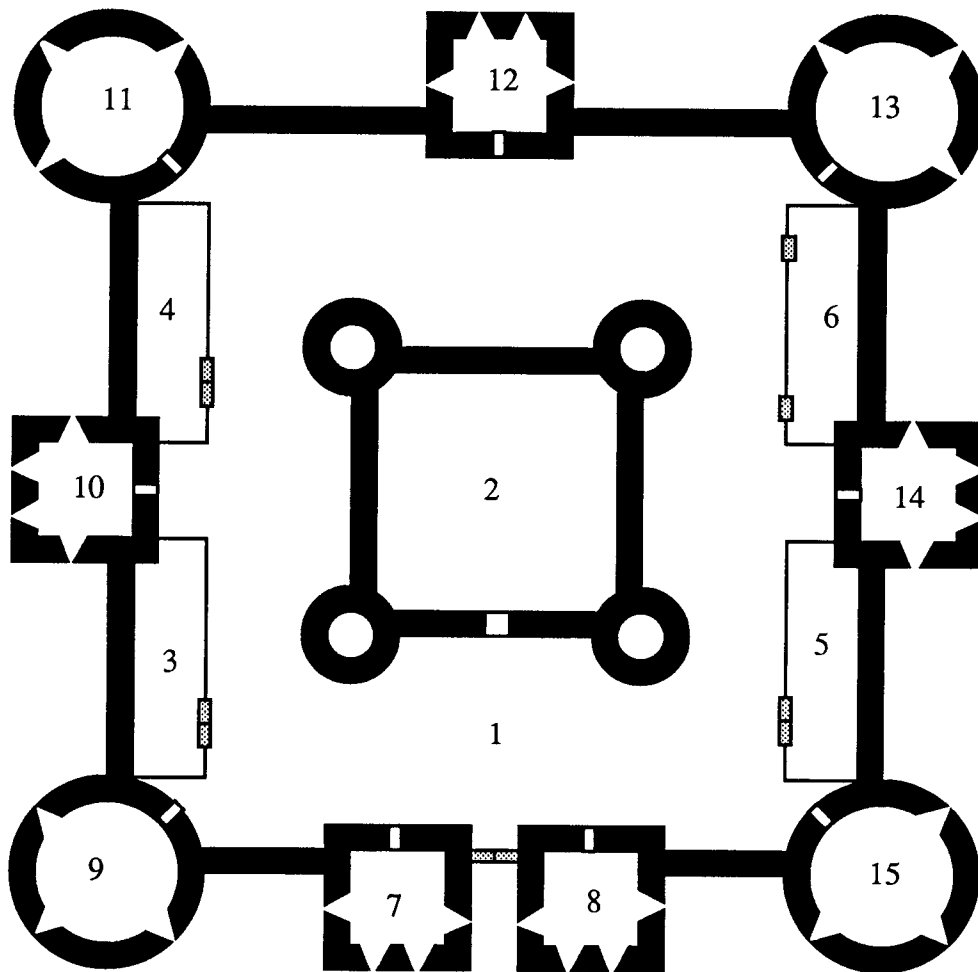
1. Main House
2. Coach House/Garage
3. Guest House
4. Old Mill
5. Spring House
6. Gazebo
7. Stables
8. Gatekeeper's House
9. Caretaker's House
10. Formal Garden
11. Orchard
12. Family Cemetary
13. Riding Trail
14. Pond

-  Path/Trail
-  Water
-  Road

GROUNDS

LARGE CASTLE

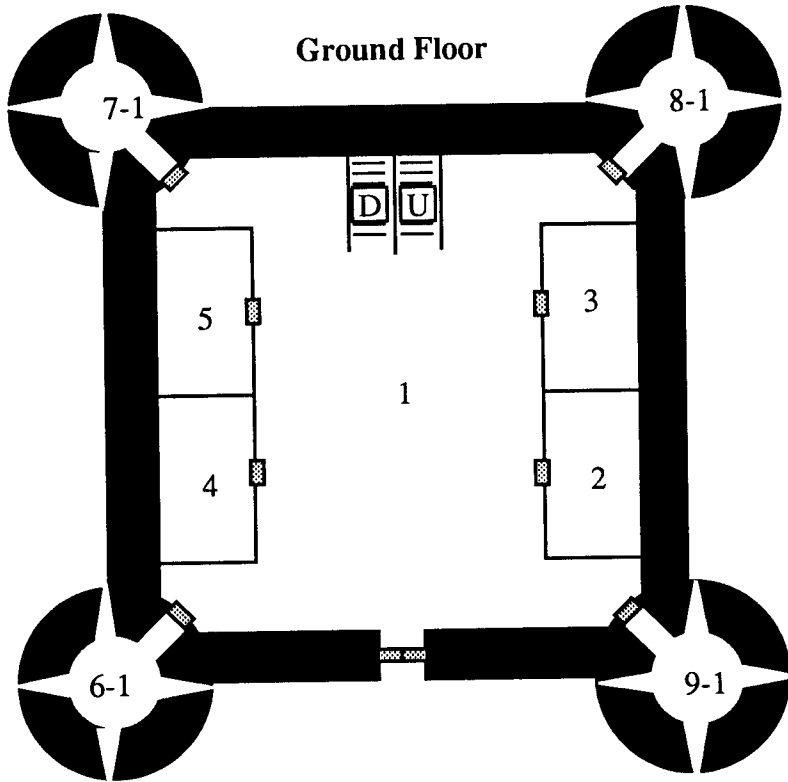
1 INCH = 40 FT.



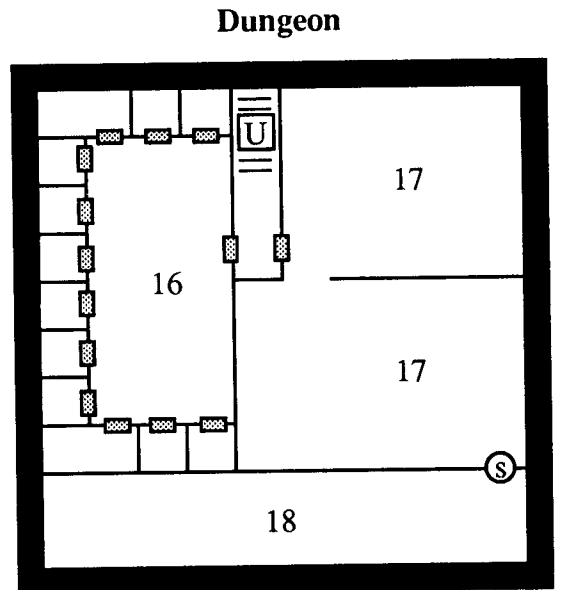
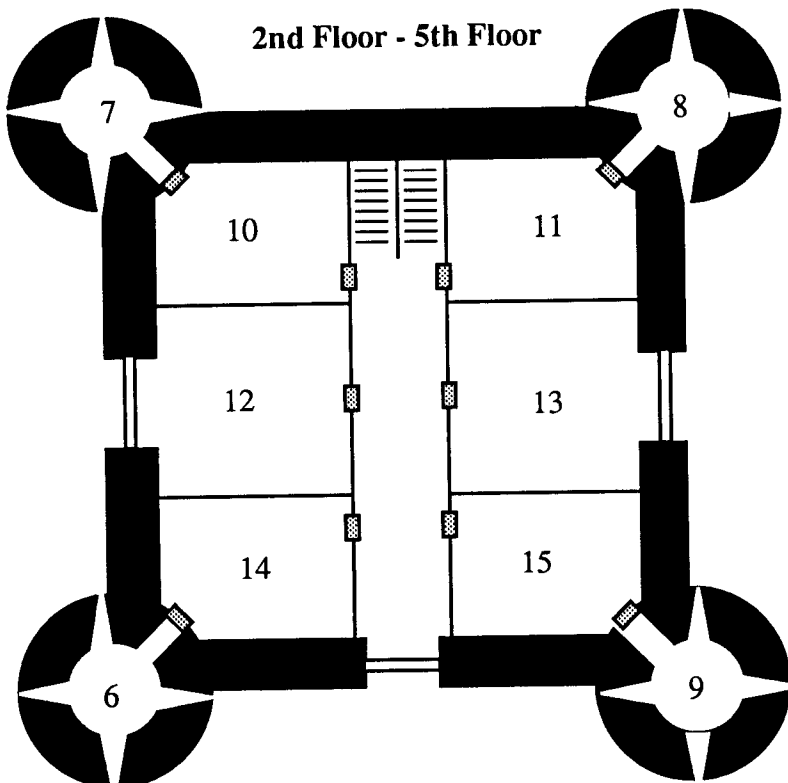
- | | | | |
|-------------------------------------|-----------|---------------------|---------|
| 1. Bailey (Courtyard) | | 8. Gatehouse (East) | 40 x 40 |
| 2. Keep (See other maps for detail) | 120 x 120 | 9. SW Tower | 60 x 60 |
| 3. Stables | 100 x 30 | 10. West Tower | 40 x 40 |
| 4. Blacksmith | 100 x 30 | 11. NW Tower | 60 x 60 |
| 5. Armory | 100 x 30 | 12. North Tower | 40 x 40 |
| 6. Living Quarters | 100 x 30 | 13. NE Tower | 60 x 60 |
| 7. Gatehouse (West) | 40 x 40 | 14. East Tower | 40 x 40 |
| | | 15. SE Tower | 60 x 60 |

LARGE CASTLE-MAIN KEEP

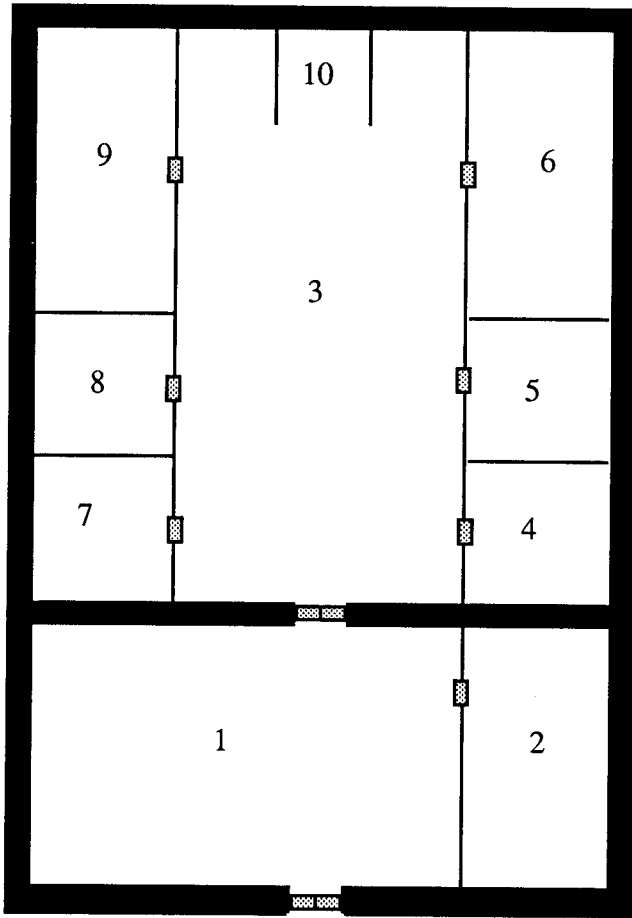
1 inch = 40 feet



- | | |
|-----------------------|-----------|
| 1. Great Hall | 100 x 100 |
| 2. Kitchen | 35 x 20 |
| 3. Servant's Quarters | 35 x 20 |
| 4. Chapel | 35 x 20 |
| 5. Armory | 35 x 20 |
| 6. SW Tower | 20 x 20 |
| 7. NW Tower | 20 x 20 |
| 8. NE Tower | 20 x 20 |
| 9. SE Tower | 20 x 20 |
| 10. Guard Quarters | 30 x 40 |
| 11. Guard Quarters | 30 x 40 |
| 12. Bedroom | 40 x 40 |
| 13. Bedroom | 40 x 40 |
| 14. Guard Quarters | 30 x 30 |
| 15. Guard Quarters | 30 x 30 |
| 16. Dungeon | 60 x 30 |
| 17. Siege Storage | 80 x 60 |
| 18. Treasure Room | 20 x 100 |



Ground Floor

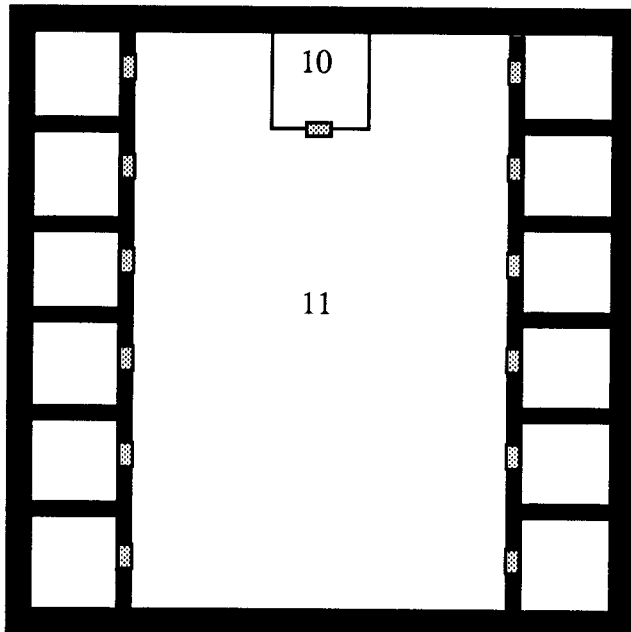


SMALL CASTLE

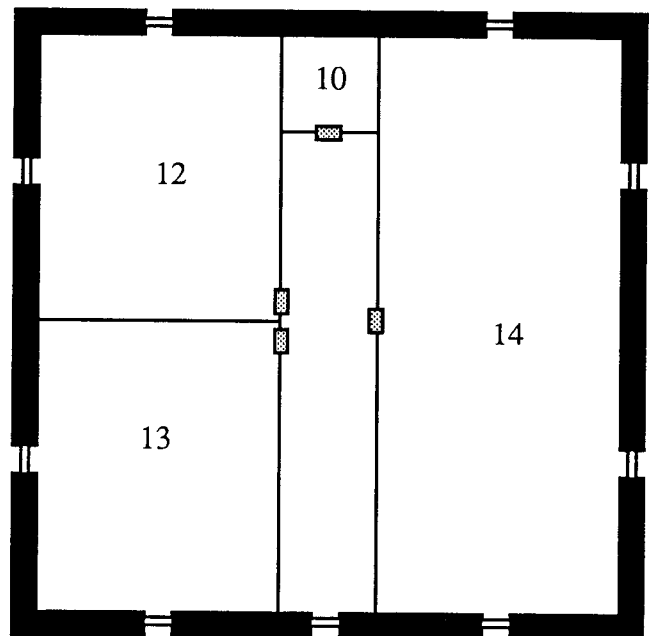
1 inch = 20 feet

- | | |
|--------------------------|---------|
| 1. Courtyard | 28 x 45 |
| 2. Stable | 28 x 15 |
| 3. Great Hall | 60 x 30 |
| 4. Kitchen | 15 x 15 |
| 5. Armory | 15 x 15 |
| 6. Barracks | 15 x 30 |
| 7. Chapel | 15 x 15 |
| 8. Armory | 15 x 15 |
| 9. Barracks | 15 x 30 |
| 10. Stairwell (Circular) | 10 x 10 |
| 11. Dungeon | 60 x 40 |
| Cells | 10 x 10 |
| 12. Bedroom | 30 x 25 |
| 13. Bedroom | 30 x 25 |
| 14. Lord's Chambers | 60 x 25 |

Dungeon



Second Floor



IT CAME FROM THE LATE, LATE, LATE SHOW ACTOR CONTROL SHEET

Actor's Name: _____
 Height: _____ Weight: _____ Skin: _____ Eyes: _____ Hair: _____
 Typical Mode of Dress: _____
 Motivation: _____
 Personality: _____

BASIC ABILITIES: Roll 4d10 for each Basic Ability except SURVIVAL POINTS (SP). To generate SP, add together the BUILD and FAME scores. FAME increases by 1d10 after every Movie, and SP are then recomputed. At the start of a Movie, the Stunt Double SP are the same as your Actor's SP.

___ BUILD (BLD) ___ DEXTERITY (DEX) ___ BRAINS (BRN) ___ STUNT DOUBLE SP
 ___ LOOKS (LKS) ___ FAME ___ SURVIVAL PTS (SP)

TALENTS: 20 1d10 rolls in talents to start. Rolls may be placed in either Combat or Other Talents (The division is for convenience only). After each Movie the Actor appears in, he gets an additional 10 1d10 rolls in Talents. The Basic Ability in parentheses is added to the first roll made in a Talent.

Combat Talents

___ Unarmed Comb. (BLD)	___ Spear (DEX)	___ Throwing (DEX)	_____
___ Knife (BLD)	___ Pistol (DEX)	___ Heavy Weapons (DEX)	_____
___ Sword (BLD)	___ Rifle (DEX)	___ Artillery (BRN)	_____
___ Club (BLD)	___ Automatic Rifle (DEX)	___ Strategic Weap. (BRN)	_____
___ Bow (DEX)	___ Power Tools (BLD)	_____	_____

Other Talents


___ Acrobatics (DEX)	___ Construction (BLD)	___ Medicine (BRN)	___ Spaceships (DEX)
___ Acting (LKS)	___ Cooking (BRN)	___ Mental Map (BRN)	___ Sports (BLD)
___ Administration (BRN)	___ Driving (DEX)	___ Military Intell. (BLD)	___ Stealth (DEX)
___ Agriculture (BLD)	___ Electronics (DEX)	___ Motorcycles (DEX)	___ Streetwise (FAME)
___ Aircraft (DEX)	___ Etiquette (BRN)	___ Mount. Climb (DEX)	___ Surgery (DEX)
___ Alertness (BRN)	___ Explosives (BRN)	___ Music (DEX)	___ Swimming (BLD)
___ Ambidexterity (DEX)	___ First Aid (DEX)	___ Nuclear Physics (BRN)	___ Teaching (BRN)
___ An. Husbandry (BRN)	___ Fishing (BRN)	___ Occult Knowl. (BRN)	___ Time Sense (BRN)
___ An. Training (BRN)	___ Gambling (FAME)	___ Parachuting (DEX)	___ Tracking (BRN)
___ Archeology (BRN)	___ Geology (BRN)	___ Persuasion (FAME)	___ Traps & Tricks (DEX)
___ Astrology (BRN)	___ Heavy Equip. (DEX)	___ Photography (DEX)	___ Water Vehicles (DEX)
___ Astronomy (BRN)	___ History (BRN)	___ Plumbing (DEX)	_____
___ Biochemistry (BRN)	___ Hunting (DEX)	___ Psychology (BRN)	_____
___ Biology (BRN)	___ Intimidation (BLD)	___ Radio Tech. (DEX)	_____
___ Bluffing (FAME)	___ Leadership (FAME)	___ Research (BRN)	_____
___ Business (BRN)	___ Lip Reading (BRN)	___ Riding (DEX)	_____
___ Carousing (BLD)	___ Locksmith (DEX)	___ Screaming (LKS)	_____
___ Cheerleading (LKS)	___ Lying (BRN)	___ Sign Language (DEX)	_____
___ Computers (BRN)	___ Mechanics (DEX)	___ Singing (BRN)	_____

PROPS

WARDROBE

Permission is granted to copy the Actor Control Sheet to facilitate playing this game.
Gee, isn't Boss just soooo generous.

With
Nightmares and a
Fame Point

Demonna! 



AKM

IT CAME AFTER THE LATE SHOW ...
IT CAME AFTER THE LATE, LATE SHOW ...

**IT CAME
FROM THE
LATE, LATE, LATE
SHOW**

HI, THANKS FOR PICKING ME UP, PLEASE - YOU'VE GOT TO GET ME OUTTA HERE. I AGREED TO HOST THIS GAME AND NOW THEY WON'T LET ME OUT, CAPTURED RIGHT HERE IN FULL, LIVING, BLACK AND WHITE. LISTEN, MY NAME IS DEMONNA AND I HARDLY NEVER LIE. WHAT'S THAT, BOSS? TELL THEM ABOUT THE GAME AND STOP WHINING OR YOU'LL SEND ME BACK TO... OK! OK! THIS GAME IS REALLY GREAT CUZ IT LETS YOU PLAY ALL THE CHARACTERS IN THESE MOVIES, SEE... YOU CAN BE A GREAT SCIENTIST AND SAVE THE WORLD, OR BETTER YET, DESTROY IT. IF YOUR CURIOUS MIND WANTS TO KNOW THE TRUTH ABOUT THESE MONSTERS AND ALIENS AND UFO'S, AND IF SHEEP REALLY DO EXPLODE AND STUFF LIKE THAT, THIS IS FOR YOU.



The only game that lets you role play any movie that's ever been made. You can even take the Director's chair and make up your own Hollywood adventures.

Featuring:

The Invasion Of The Undead Scuba-Diving Zombies At Bikini Beach.

And

The Iron Fist Of Shao-Lin vs. The Dragon Ninjas.

With Your Favorite Horror Hostess —

DEMONNA

Stellar Games Inc.
Kyle-Playing Game and Accessories

Stock Number 0600