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THE FINAL GIRL

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MANDATORY

INTRODUCTORY STUFF

I consistently hate the survivors in horror movies.

In most horror movies, the people who make it to the end are always the ones you completely expect. It makes the movie formulaic and bland.

So what if we decided who lived and who died? What if we got to fight to see our favorite character make it to the end of the horror movie and we were able to guide the blade towards those we didn't? What if we were able to make a horror movie that was interesting and unique but still inarguably a horror movie?

This was my goal with *The Final Girl*, to make a game that made horror movies that I would be excited to watch. I made this game for other horror movie fans and for gamers who want a game they can pick up and play in the same amount of time it would take to watch a horror movie.

The Final Girl is a genre term for the girl, usually but not always virginal and pure (and not always a girl), who survives to face the slasher in the final scenes of a horror movie. The term was originally coined in the book *Men, Women, and Chainsaws: Gender in the Modern Horror Film* by Carol J. Clover. You could read that if you want to learn more, or watch *Behind the Mask: The Rise of Leslie Vernon* for a great deconstruction of that subject and an excellent slasher movie to boot.

This game is about making your own horror movie with some friends and seeing who will survive to the end. Will it be the shy nerd or the arrogant jock? The renegade smoker or the janitor and his scrappy dog? Normally they wouldn't stand a chance, but *The Final Girl* makes a different kind of horror movie: one where the survivors are truly uncertain— and one where you have a say in who makes it.

PLAYING THE FINAL GIRL

So gather a group of people to play the game. The Final Girl can be played with three to eight players (including yourself) and typically runs for about two hours.

Have everyone introduce themselves and name their favorite slasher movie. Usually I try to make some quick small talk about each movie to get the creative juices flowing. I talk about memorable scenes if I've seen the movie, and if I haven't I just ask about it. It helps that I am a huge horror movie fan. Maybe you are too. If you know everyone go ahead and leave the names out and just shoot the breeze about your favorite horror movies or any horror movies you've seen recently. If someone in the game hasn't really watched horror movies but is still enthusiastic about playing the game, find out what horror comics or books they like, or ask them what scares them. No need to rush. Just chat.

And then, play!

MATERIALS

- ✎ Index cards.
- ✎ Pencils.
- ✎ A deck of playing cards.

PREMISE

A Premise is your basic idea for a horror movie. It can probably be described in a sentence or two, and lets everyone know what the story is about. It generally consists of a Killer, a Setting, and the other characters in the story: the Victims.

The Killer is the creature-or-person who is murdering people left and right in the story: a psychopath in a mask, a flesh-eating alien, a vengeful ghost. The Setting is the general location that the game will be taking place in: a haunted house, a small town in the deep South, or an spaceship in orbit around Jupiter. To play the Final Girl you will need both. You will need to determine who or what is killing people, and where the horror movie is taking place. You may also want to take into consideration who the victims might be. Often, the Setting implies a certain cast. A college implies co-eds and professors, a prison implies guards and inmates. Consider if there's any specific aspect of the Setting that you'd like to narrow in on, and create or Cast accordingly

I try to come to every game with some semi-solid ideas for all of these. If you're hosting the game for the first time or playing with a group that's never played before and have some experience playing the game, come prepared with your own ideas to pitch to your friends or select one as a group or at random from the list in the Appendix of this book. I typically make it a place everyone can relate to and make the Killer some type of cool monster or slasher that makes sense. A horde of zombies could be the Killer, or vampires, werewolves, whatever. If you know your friends dig zombies (and these days everybody's friends dig zombies) throw that out there. When I ran a game at Arcon, a convention at my alma mater SUNY Oswego, I set it on the campus since everyone there was a student or alum of the university. The college sits next to a lake and a nuclear power plant, so obviously a radioactive lake monster had to attack the campus.

After you and your friends have one or two games under your belts, see if anyone else would like to be responsible for coming up with a Premise. One person could take on the responsibility, or you could have a pitch session where everyone comes to the table with a movie idea and see which one the group thinks is the most interesting or exciting.

CASTING

Now you need to come up with your victim squad - the poor saps who will be killed one by one until there's only a handful left for the big showdown.

If there's between three and five of you, create a little over ten characters. Each player comes up with an equal number of characters that will total ten or more characters. If there's three players, each player should create four characters. If there's four players, each player should come up with three characters. If there's five players, each player creates two.

Over ten starting characters works best for three to five players. If you have six or more players, see the Carnage Rules section.

Creating a character is very simple. Give each player one index card for each character they need to create. Everyone should write down their characters in a single sentence. Usually “[name] the [adjective] [noun]” is a good formula. **Wallace the gruff janitor** or **Brock the arrogant athlete**. However, anything that can be expressed in a sentence works. “**Rex, the guy who can't stop talking about his muscles,**” for instance. That's all there is to it!

These characters will go into a communal pool. Nobody “owns” any of the characters they created. If you created Wallace the gruff janitor, I might end up playing him in the first scene before you play him in the second scene.

RESPONSIBILITIES

Depending on your current role in the game, you will have certain rights and responsibilities in order to keep the game running smoothly and to ensure that you and the other players have fun. Most of the time you're a Player; occasionally you're the Killer.

A Player is someone who is playing one of the Cast in a scene, but not the Killer. They are responsible for narrating things having to do with the actions, thoughts, and background of the character they are currently playing, as well as any setting details they like. "Is there a big freezer in the kitchen?" is the kind of thing a player shouldn't have to ask the Killer - yes, it's there. Say so and keep going.

The one thing that players cannot narrate is the death of any character — theirs or otherwise.

The Killer is responsible for narrating what the Killer is doing as well as having control over characters who are a part of the horror movie but not a part of the cast - i.e. bit characters who show up but don't have an index card.

The Killer is the only one who can narrate the death of a character. This is their responsibility.

However, if someone makes a suggestion or has an idea on how to narrate something and nobody objects, even if it's technically someone else's responsibility, let them. Generally, I tend to step back and let people contribute however much they're comfortable with. This results in games that run the gamut from everyone throwing everything out there to games where the Killer is very much a traditional game master during the duration of their turn and everyone else is a traditional player. If it ever comes down to a dispute, refer to the above points.

Everyone playing in the game has a responsibility that I call “playing in the spirit of winning.” This is different from “playing to win.” There is no way to win The Final Girl. You could angle for one character to win and do everything possible to make sure that happens. If you do this, you can probably find a number of ways to push the rules to this end – grubbing every Relationship you can no matter how far fetched. Playing characters besides your chosen character and losing on purpose so they are killed by the Killer. In my own experience, this results in a game that is not very fun for the other people playing.

“Playing in the spirit of winning” means trying to keep your given character in a scene alive against the Killer’s attacks, writing down Relationships when they make sense and vetoing ones that don’t, and being interested and invested in who survives but not sacrificing the story or the fun of other players to get them to survive.

INTRODUCTION SCENES

Introduction scenes allow you to introduce the characters you are interested in and develop some relationships without a murderer sticking a knife in your eyeball. Once a Premise is established and the characters have been cast you need to do three introduction scenes. Nobody dies in introduction scenes. It's free roleplay. Just describe the characters talking and interacting. Think of the opening scenes of a horror movie where you're establishing who everyone is and how they feel about one another, and elaborating on the details of the setting the characters' relationships with one another.

At the beginning of each Scene, one player will be responsible for framing and ending the scene. If you're the only one who's read the rules, it should probably be you for the first turn. If everyone's familiar, the first player to take this role will be determined by high-card draw. This is a rotating role, so at the end of each scene the person who has this responsibility rotates to clockwise to the next player.

If you are responsible for framing a scene, you will establish its details. What are the characters doing? What is this scene about? Usually it's pretty easy to just improvise an agenda to the scene, but ultimately the scene should be about learning more about the characters you're interested in and establishing relationships. If you're stuck for ideas, try one of these:

It's a party! But then the troublemakers show up and tell a story about the grisly murder that took place on this spot, on this date, ten years ago.

A teacher is instructing the class on the town's dark and bloody history, but the nerd is daydreaming about his dream girl. Then he gets hit in the head with an apple thrown by the bully.

The diner is full of all the locals, and everyone's gossiping about Crazy Rex and the stories he's been telling lately.

In each introduction scene, everyone will be playing a character. Starting with the player who framed the scene, each player selects one of the characters created during the Casting stage. Proceed to the framing player's left around the table with each player selecting a character until everyone has selected one. Once everyone has a character, start playing the scene.

Don't worry if certain characters are not being picked during the introduction scenes. Just choose whoever you want to play or whoever makes sense for you in a given scene. It is not required for every character to show up during the introduction scenes.

The player who kicked off the scene determines when the scene ends, though usually it's pretty apparent to the group. Use your judgment, but a good idea is to cut it off when you feel like the roleplaying is getting dull or nothing is happening. If the conversation or roleplaying is hitting that point where there are three to five second pauses between people saying things, cut the scene and move on to the next one. When I play and this starts happening, I'll ask, "So is that the end of the scene?" to prompt a conclusion — whether I started the scene or not.

Note that the Killer doesn't actually kill anyone in the introduction scenes. You can hint at who or what the slasher or monster is, maybe even have them show up or lurk in the shadows, but nobody can die.

When a scene is over the role of Killer rotates to the left. Repeat this with introduction scenes until you've had three scenes and had three different people who have framed those scenes.

During those three setup scenes, players are encouraged to establish Relationships between their characters while pursuing their responsibilities.

ESTABLISHING RELATIONSHIPS

Each character will discover, reveal, and form relationships with the other characters that they share a significant bond with in play. There are three types of Relationships:

- ✎ Friendship
- ✎ Rivalry
- ✎ Screwing

Relationships go both ways. If I have a Friendship with you, you have a Friendship with me. Characters can only have one type of relationship with each other. We cannot have a Friendship and a Rivalry simultaneously. Relationships can also change over the course of play. If, during the course of play, it makes sense for a Rivalry to become a Friendship or if characters start Screwing, go ahead and make the change to the character, scratching out the former relationship and replacing it with the new one. And finally, they have to be mutually consensual. I can't declare that my character has a Friendship with your character if you say no.

The short version of what each of these do for you is Friendship lets you help someone, Rivalry lets you sabotage them, and Screwing lets you do either.

When you establish a relationship, write it on the index card for that character.

EXAMPLES

We've established that a group of goths are hanging out in a cemetery. Chris is playing Antoine, the Angsty Poet. Ellen is playing Raven, the Hot Topic Goth. "Chris, I think it would make sense if Raven hangs around Antoine. She doesn't really get his poems, but it makes her look more credible to the other goths. Can I write down Friendship for Antoine?" "Sure," Chris says. They both write it down on the characters' index cards.

After seeing Billy the Computer geek dragged into the shadows by something with a lot of teeth, Kendra the Head Cheerleader and Ali the Punk agree that survival comes first and they're going to have to put aside their differences if they're going to survive. Their players decide it's appropriate to change their Rivalry to a Friendship.

Judd says, "Hey Carly, I think Kelly the Pothead Counselor and Jacob the Head Counselor should have a Friendship," and begins writing it on his index card. "I don't know," Carly says, "I see Jacob as being really straight-laced. Maybe they'd have a Rivalry and Jacob knows Kelly smokes and is trying to bust him with pot to get him fired as a camp counselor." "Awesome!" Judd says and erases the Friendship he wrote down and writes 'Rivalry with Jacob' instead.

Relationships can only be established by two characters who are active in a scene, and there should be some sort of in-character interaction to lead into establishing the relationship. Some characters may not have any Relationships at all. That's okay. It just means that they are more likely to die in the next scene...

FIRST BLOOD

First Blood is a unique type of scene that follows the introduction scenes in which we introduce the Killer and do some killing. Whoever's turn it is to frame this scene will be The Killer. Not only will they frame the scene, but they'll also decide when the zombies, monsters, slashers, or whatever start jumping out and butchering people. Because they're keeping track of all that, they don't play a character in this scene.

Each player who is not the Killer will choose one of the characters who has zero relationships with other characters. If there are more relationshipless characters than players, then the ones that are not picked are lucky and still have a chance. If there are no characters with zero relationships, then play the characters who have the fewest relationships. Especially if this is some players' first game, make sure everybody knows before the First Blood scene begins: everybody in this scene is going to die.

The Killer sets the scene and free roleplay begins. Throughout the scene, the Killer can narrate the deaths of the characters at their whim. There is no dice-rolling or card drawing. They are dead when and how the Killer says so. The scene is over when all the characters in the scene are dead.

Play then continues with the Killer role moving to the left, and from hereon we will do Standard Scenes until Endgame.

STANDARD SCENES AND DEATH

A standard scene follows the following structure.

- Killer establishes the scene.
- Players choose characters.
- Free roleplay.
- The Killer strikes! Go to the cards.
- Once one character is dead, wrap up the scene and mark Survivor points.

The Killer establishes the scene. As before, each player chooses a character to play in it. Remember, nobody owns a character. You can play anyone you want, even if someone else played them last round.

There is a period of free roleplay until the Killer decides that the murders begin. During free roleplay you will act out the characters' dialogue and actions, add new relationships, or adjust existing relationships where appropriate.

KILLING

When the Killer decides that the murdering begins, everyone draws cards. Draw one card, plus one other card for every relationship your character has, regardless of whether the related character is in the scene or not. If you have a relationship with a deceased character, you still get to draw a card for your relationship with them. The Killer takes the rest of the deck.

EXAMPLE

Brant, the butler, has two relationships - a Friendship with his master, Colonel Piedmont, and a Rivalry with the Colonel's dog, Sgt. Woofs. He will draw one card since all characters always get a card, and then two cards - one for each relationship.

The Killer chooses their target or targets. The Killer can target one person or everybody.

The Killer then flips the top card on the deck.

The player or players who have been targeted must play a card that is a higher rank than the Killer's card. If they don't have one that beats the Killer's card or they are out of cards, the Killer gets them and narrates their demise.

If the target plays a higher card, they survive. Their card is discarded and the Killer must choose a target or targets again and draw a new card. Players must play a new card from their hand against the Killer.

If the Killer targets one person, that character cannot be targeted again until all other characters have been targeted. Choosing to target everybody does count towards this condition. This continues until at least one character is dead.

When a character dies, leave the index card in front of you and indicate that character is dead. You can simply write 'Dead' on the index card, or if you want to you can get cute about it and draw a tombstone or blood splatters.

One character must live! In the case of a conflict where all remaining characters would be killed by the Killer, the character with the high card survives, blood-splattered and screaming, to get away. Congratulations!

NARRATION DURING RESOLUTION

There are two ways you can handle how the story plays out while resolution is taking place and you are determining who dies in a scene. One way to do this is to have each time a card is drawn, narrate the Killer attempting to kill their target or targets. A high card means the potential victim thwarts the Killer's attempt or escapes. However, this can sometimes lead to a jarring "teleporting" or ping-ponging Killer effect where they're bouncing around seemingly at random between targets or locations in their attempts to kill them. Alternately, you may want to pause the narration while resolution is played out, and then once the victim is determined narrate how the death plays out.

In my experience, I find tying the back and forth of playing cards to the events of the game to work best in play where there is a lot of action going on simultaneously. If the characters are fighting a horde of zombies or vampires, for instance, tying the mechanics to furious struggles and narrow escapes is not at all jarring and can add to the excitement of the game.

If there is a lone killer, though, often I will have all the mechanics dealt with up front, and then we'll narrate out the scene similarly to a First Blood scene – with players describing their characters actions, but with the Killer describing at their whim when those who have been marked for death meet their end.

RELATIONSHIPS IN THE FACE OF THE KILLER

Relationships are important in resolution. If the character you are playing has a Friendship with another character in a scene, you may play one of your cards to save them, allowing them to live for a round when they otherwise wouldn't. If you have a Rivalry with another character, you can play a card to help the Killer against

that character specifically, causing them to die when they might not. If you're Screwing them, you can do either. In order to use a relationship, play a card from your hand on top of one of the cards in play.

The card you play must always be a higher card than the one already in play. A Friendship lets you replace the card of someone your character is friends with, a Rivalry lets you replace the card of the Killer specifically against the character you have a rivalry with, and Screwing lets you do either.

If you establish a relationship in the middle of a conflict, you immediately draw a new card.

All players can invoke their relationships until they are satisfied or unable to play the higher card.

HERE IS HOW TO DETERMINE WHETHER A CARD IS HIGHER THAN ANOTHER:

Aces high, deuces low.

Bloody beats black, stabby beats round.



EXAMPLE STANDARD SCENE 1:

Brant, the Colonel, and Sgt. Woofs are cornered by zombies in the pantry. Each of them has three cards. The zombies beat on the door and try to claw through it. The Killer says he will target everyone. He flips a card - an eight of hearts.

Brant plays a ten of spades. He beat the Killer's card and survives. Sgt. Woofs plays an eight of diamonds (diamonds beats hearts) so he makes it too. Uh-oh! The Colonel only has a seven as his highest card. However, Brant has a friendship with him and lays down a jack. The zombies burst through the door, clawing at the three but Brant rushes forward with a broom, pushing them back!

For the next round, the Killer targets everyone again and plays a five of clubs. At this point, Brant has one card and both the Colonel and Sgt. Woofs have two. Brant beats the Killer with an eight, and the Colonel and Sgt. Woofs both play sixes. It looks like everyone is going to survive, but then Sgt. Woofs invokes his Rivalry. He plays a Jack for the Killer against Brant. Brant is all out of cards!

The broom breaks. "Quick, master! Down the laundry chu-aaaaaagh!" He doesn't get a chance to finish his sentence as the zombies bite into his arms and throat, covering the Colonel and the barking Sgt. Woofs with a spray of blood. His words weren't in vain, though. The Colonel remembers the laundry chute hidden behind the flour bin. He pushes aside the bin, opens the chute, and dives in with Sgt. Woofs in his arms.

Now that one character has died, the scene ends.

EXAMPLE CONFLICT SCENE 2:

A masked slasher is chasing Jessica the Cheerleader, Alex the Jock, and Chris the Nerd through the abandoned house. The characters split up with Jessica hiding in a closet, Chris hiding behind a shower curtain in the bathroom, and Alex constantly sliding around the house, trying to stay just out of the slasher's sight.

The Killer targets Jessica first and draws an eight of clubs. Jessica's player doesn't have anything higher than that. However, Chris does, and he has a Friendship with Jessica. He plays a nine of spades. The slasher walks through the bedroom with Jessica peering through the closet slats at him. He pauses, looking at the closet for a moment, and then walks out.

The Killer then targets Alex and plays a six of hearts. Alex has an eight of spades. But uh oh, he and Chris are rivals and Chris lays down a king of diamonds. Alex didn't play his best card, though. He plays the Ace of Spades. Alex manages to duck around the killer as he walks down the hall, dodging behind corners before finally making it to the bedroom Jessica is in. "Come on, let's get out of here!" he whispers.

At this point the Killer can only target everyone or Chris, since he's already targeted Alex and Jessica. He chooses to target Chris and draws a jack. If only Chris had saved his king! He can't beat it. Chris is hiding in the shower and hears the killer walk by. He waits a few moments and pulls the shower curtain aside. The masked slasher is right there! And he brings down his knife over and over. The camera shows blood splattering all over the curtain and the shower wall.

SURVIVORS

When a character survives a scene where another character died, they gain a Survivor point. Mark it on the index card. For the remainder of the game in any scene they are in, they may discard a card and draw a new one for each survivor point they have. They may do this at any time during the scene. These Survivor points refresh every new scene they are in.

ENDGAME

The final scene is the confrontation with the Killer, when the number of characters is equal to or fewer than the non-Killer players in a scene.

EXAMPLE

After playing through a number of scenes, there are only three characters left on the table. Jamey is playing the Killer in this scene, and there are only enough characters for the other three players – Karen, Ellen, and Chris – to each have one. That means this will be the final scene.

Play the scene as a standard scene until only one character is left alive to face the Killer. You still do free roleplay and engage the resolution mechanics, but you don't stop until there is only one character left alive to confront the Killer.

Now, whoever has the most dead character cards in front of them gets to narrate how the final confrontation with the Killer plays out. Is he or she or it defeated? Does the surviving protagonist live? Is it a fake-out ending? Take contributions and ideas from the other players and give the movie a satisfying ending and then let the credits roll.

If anyone has other ideas for how the ending could have or should have played out, then allow them to narrate their own ideas. These are the alternate endings on special edition of the DVD!

CARNAGE RULES

Carnage rules are for large groups of players, six or more. In Carnage Rules, the Killer selects how many players are active in a scene. Not everyone needs to be active! This applies to both the introduction scenes and the later standard scenes. There must be at least three active players, not counting the Killer, in every scene. The players in the scene are determined starting from the Killer's left until all active players are accounted for.

In the First Blood scene, assign as many zero relationship characters as possible. If there are not enough to go around, some players will sit the scene out, but may still chime in with narration suggestions or secondary characters.

Kill all characters but one in each a standard scene as if in Endgame. There can only ever be one survivor in these scenes.

If you are sitting out a scene, you still get one card that you can play to help or hurt any character in a scene, as per the Relationship rules. Even though you are not actually playing a character in the scene, you function as though you have a 'Screwing' relationship with any character for the purposes of playing your card.

HORROR TABLES

The Horror Table is a list of horror movie pitches to provide you with inspiration if you and your friends don't have any ideas. You can either draw a card or read off ideas in order until one strikes you. It's up to you.

- 👤 2♦ - A demon has inhabited the body of a small child.
- 👤 3♦ - An alien is loose on a spaceship.
- 👤 4♦ - A zombie outbreak forces people to seek refuge in a building.
- 👤 5♦ - A slasher is on the loose on Halloween night.
- 👤 6♦ - A group of people snowed in at a lodge die one by one after one of them goes mad.
- 👤 7♦ - People who live on the same street start having deadly dreams.
- 👤 8♦ - A killer is on the loose at a small, isolated motel.
- 👤 9♦ - A bunch of friends staying in a cabin in the woods find an evil tome in the basement.
- 👤 10♦ - A bunch of camp counselors are preparing for the kids' arrival when someone or something begins killing them.
- 👤 J♦ - A werewolf is stalking people through foggy city streets.
- 👤 Q♦ - Anyone who watches a cursed video ends up dying.
- 👤 K♦ - Vacationers stumble on a family of cannibals.
- 👤 A♦ - Spelunkers find a species of underground man-eaters.
- 👤 2♥ - A monster in the sewers is hunting children.
- 👤 3♥ - Dracula.
- 👤 4♥ - A disease is killing everyone on earth.
- 👤 5♥ - A vampire has come to a small town and is slowly turning everyone who lives there into one of the living dead.
- 👤 6♥ - The characters are all vampires who are being hunted by a human.
- 👤 7♥ - A dead loved one is resurrected by their family through supernatural rituals, but did not come back the same.
- 👤 8♥ - A group of people decide to spend the night in a haunted house.

- 👁️ 9♥ - A scientist or scientists plays God and returns the dead to life. They are not grateful.
- 👁️ 10♥ - A lonely psychopath locks people in with him or her to keep them company, but cannot stop their own tendencies.
- 👁️ J♥ - The antichrist is born and brings death to all who come close to him.
- 👁️ Q♥ - A tormented teen gets revenge on the people who tormented him.
- 👁️ K♥ - A group of people are haunted by the ghost of someone they wronged in their youth.
- 👁️ A♥ - Cultists summon a creature believing it will grant them power. It doesn't.
- 👁️ 2♠ - A bioweapon parasite infects people and turns them into killers.
- 👁️ 3♠ - A forgotten city is found, but in the years since it's been lost its inhabitants have turned into mad mutants.
- 👁️ 4♠ - You wake up from cryosleep on a spaceship to discover that the AI of the ship is malfunctioning and is killing everyone.
- 👁️ 5♠ - An elite paramilitary team is dispatched to a secret base after its been taken over by unknown assailants, but are wiped out as the invaders are discovered to be supernatural in nature.
- 👁️ 6♠ - You have been dispatched as a rescue mission to a space station but discover everyone on it is dead and has been transformed into a monstrosity.
- 👁️ 7♠ - Scientists performing strange experiments accidentally open a rift in dimensions and have to escape a base that has been invaded by deadly creatures.
- 👁️ 8♠ - Demons invade Mars. Sure.
- 👁️ 9♠ - The area surrounding a nuclear plant after its meltdown is ripe for scavenging, but the government wants to keep people out and strange creatures stalk the area.

- 👁️ 10♠ - Somehow, you have been sucked into Hell. You are trying to escape because it is obviously not a healthy place to be.
- 👁️ J♠ - The inhabitants of a mental institute are being killed by something dark from one of the patients' past.
- 👁️ Q♠ - A monster that can look like anyone is killing the inhabitants of an arctic station.
- 👁️ K♠ - People staying in a mansion are beset by strange creatures and madness.
- 👁️ A♠ - Mist covers a small town and brings nightmarish creatures with it.
- 👁️ 2♣ - A group of adventurers return from a journey into a dungeon, but a dark curse has followed them.
- 👁️ 3♣ - It is opening night of a romance movie about vampires, when real, horrible, bloodthirsty vampires attack.
- 👁️ 4♣ - At a roleplaying game convention, a group of gamers accidentally unleash the forces of hell.
- 👁️ 5♣ - Space knights with laser swords are stalked by one of their dark counterparts. Wink.
- 👁️ 6♣ - An MMORPG guild is attacked by something that can kill you over the internet.
- 👁️ 7♣ - A population of mice is stalked by a deadly cat.
- 👁️ 8♣ - A group of young, religious watchdogs ride into a town but demons await them there.
- 👁️ 9♣ - On a planet in the far future, a species of body snatchers is trying to take it over.
- 👁️ 10♣ - A sorcerer summons a demon, but it begins to kill the people he cares about.
- 👁️ J♣ -A group of ragtag survivors try to endure a post-apocalyptic wasteland.
- 👁️ Q♣ -The government has been infiltrated by extradimensional beings. You are members of a group trying to make the plot public.
- 👁️ K♣ - A mysterious killer stalks the attendees of a horror movie convention.
- 👁️ A♣ -A group of friends vacationing in a foreign country find themselves being kidnapped by the locals.

APPENDIX: SELECTED FILMS

The following films may not be good ones, but they are good representatives of the type of horror movies that you can play out with *The Final Girl* and can serve as inspiration for your own Premises. If you are squeamish or find some horror movies offensive, read some reviews in advance to see if these films are for you.

- 👁️ Aliens vs. Predator 2 (2007)
- 👁️ Behind the Mask: The Rise of Leslie Vernon (2007)
- 👁️ Black Christmas (1974)
- 👁️ The Blob (1988)
- 👁️ Cabin Fever (2002)
- 👁️ Cloverfield (2007)
- 👁️ Dawn of the Dead (2004)
- 👁️ Day of the Dead (1992)
- 👁️ The Evil Dead (1981)
- 👁️ Evil Dead 2 (1987)
- 👁️ Feast (2005)
- 👁️ Freddy vs. Jason (2003)
- 👁️ Friday the 13th (2009)
- 👁️ Friday the 13th Part 6 (1986)
- 👁️ From Dusk Till Dawn (1996)
- 👁️ Hostel (2006)
- 👁️ Last House in the Woods (2006)
- 👁️ Master of Horror: Pick Me Up (2005)
- 👁️ The Mist (2007)
- 👁️ Mulberry Street (2006)
- 👁️ My Bloody Valentine (2009)
- 👁️ Night of the Living Dead (1968)
- 👁️ A Nightmare on Elm Street (1984)
- 👁️ Pitch Black (2000)
- 👁️ Predator (1987)
- 👁️ Pumpkinhead (1988)
- 👁️ Quarantine (2008)

- 👁️ Ravenous (1999)
- 👁️ [REC] (2007)
- 👁️ Severance (2006)
- 👁️ Shaun of the Dead (2004)
- 👁️ Slither (2006)
- 👁️ The Texas Chainsaw Massacre (1974)
- 👁️ The Thing (1982)

DON'T OPEN THAT DOOR!

Something out there is hunting us. The captain of the football team was dragged into a manhole. The class president was found dead in her shower. And everyone remembers what happened to the school janitor... and what was left of him on the first day of school. Now we're the only ones left. Will any of us make it out of this alive?

The Final Girl is a horror movie roleplaying game meant to emulate slashers or any other horror movie where the characters are picked off one by one until only one survivor remains to confront the killer. Gather your friends, create your own movie, and find out who will survive.



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Rodgers
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