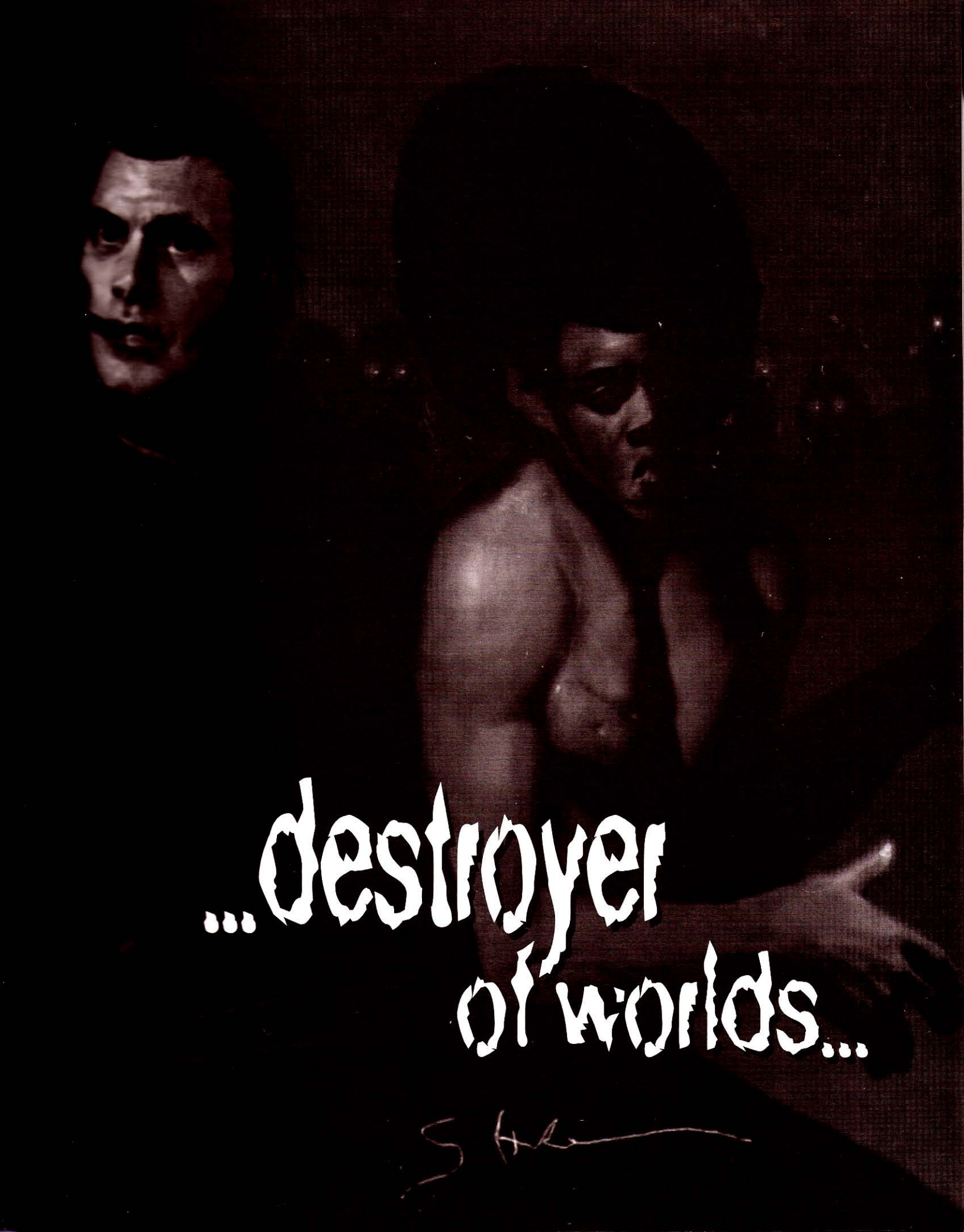


**All Flesh Must
Be Eaten™**

**Coffee
Break
of the
Living
Dead**



... I have
become
death...



...destroyer
of worlds...

S. H. ...

EDEN STUDIOS PRESENTS A SHY/VASILAKOS PRODUCTION
All Flesh Must Be Eaten™
Coffee Break of the Living Dead

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Reader discretion is advised.

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A Bad Day At The Office

Jack had squeezed himself into the corner of the dark room. His once-white coat was torn to shreds and stained thick with blood and chemical pus. Clumsily, he removed his bright red necktie. The one with "Las Vegas" printed on it in glow-in-the-dark ink. His son had given it to him last Father's Day, and he still wore it. He thought it broke up the tension in the lab.

As the banging outside the door grew louder, he wrapped the necktie around his left arm, pulling it tight and stanching the flow of blood from the ragged gash just below his elbow. He looked at the pulsing wound and noticed something white and shiny within. One of the creatures' teeth. It must have lodged in his radius when the thing bit him. He squeezed his eyes shut and gripped the tooth between two fingers. Screaming to abate the pain, he yanked, pulling the cracked fang from his arm and throwing it across the room.

He knew then that he was going to die.

The theories were sound. He and Professor MacGuffin had been working for three years on the "MacGuffin Process," a series of reagents and chemical/nutrient treatments that should have given the government the "Super Soldier" it was after. He had been against the project from the start, calling it "fascist Dr. Frankenstein bullshit," but with that much grant money being shoved across the table at them, what could he do? Eventually, he had to put his morals aside in the hopes that something good could come out of this program.

The banging in the hallway turned to gunshots, then screams. More innocents falling under the tide of death. But then, none of them were really innocent, were they?

The MacGuffin Process was supposed to have created a Super-Human. He laughed. What was the line from that old Sci-Fi movie . . . "More human than human"? The process didn't have quite the effect they had planned. The treatments proceeded along their schedule, the test subjects becoming resistant to heat and cold, slowly losing their free will under the reconditioning. But it was that last dose of the reagent, the last drop of conditioning chemicals that pushed them over the edge. One by one, the subjects died, hearts stopping within seconds. And then came the sound. That caterwauling shriek coming from the suddenly animated corpses. Like something out of a trashy horror movie, the monsters snapped free from their restraints and attacked the nearby lab techs and guards.

And Jack ran. He ran for cover, as one of the monstrosities grabbed him, clutching with cold, dead hands and took a healthy bite out of Jack's arm. He screamed and ran as the monsters he had created tore and bit and killed.

He started to feel light-headed from the loss of blood. Looking around him for any sort of first aid materials, he realized that he had sequestered himself in the security office.

Slowly he rose to his feet, hoping to find anything of use. Knowing just what he would see, he decided to turn on the lab's security cameras. The monitor in front of him snapped to life, sickly blue glow filling the room as remote cameras brought back the images of carnage to his viewing station. The entire lab was in chaos: the ghouls rampaged through the corridors, tearing and devouring. Impossibly, their numbers had grown. He saw that other techs and lab assistants who he had watched fall to the bites of the monsters earlier had risen to join the numbers of the reanimated horde.

There was a cracking, splintering sound behind him and the door crumpled open. He turned to see Professor MacGuffin, face split down the middle, intestines hanging loose from his split belly. MacGuffin reached out towards Jack, arms outstretched. Jack began to cry.

As the undead horde pushed through the shattered doorway, Jack fell to his knees. He was a man of science, and according to his most deeply held beliefs, this was impossible. The dead don't walk. Cold corpses do not rise in a bloodthirsty orgy of blood and gore. He closed his eyes, in the hopes that when he opened them again, everything would be back to normal, that this would all have been just a particularly horrid dream.

He felt cold hands, moist and puffy like wet clay, grasp at him, clutching, tugging. He felt a sickening crunch in his throat as his voicebox was crushed. He opened his eyes to stare at the freakish dead things gathered around him. Icy logic became flared, heated emotion in his head, as his once-ordered mind snapped. Death was around him. Death had come for him.



As the frigid teeth of Death clamped onto his body, Jack, once a man of rational, impartial science, found passion.

Swinging out with his mangled arm, he smashed one of the dripping ghouls across the face, sending it sprawling like a child's doll. It bounced off of one of its own brothers, which also went flying back. Jack shoved away at another of the loathsome creatures and rose to his feet.

He could make it. He knew he could. The things were slow, uncoordinated. He could skate past them with ease.

As the downed monsters climbed back to their feet, Jack rushed past them. Past the gripping arms and blood-caked faces. He shoved and thrust with his outstretched hands, pushing his way out of the room and into the complex's halls.

Chaos, blood and death were all around him. No abattoir could have smelt so horrid. The stink of human waste mixed with the iron tang of freshly spilt blood ravaged his nostrils. He ran forward, through the flashing yellow emergency strobes, bathing the room in their jaundiced glow.

Up ahead, he saw the service elevator, and made his way carefully toward it. Not carefully enough however, as a door creaked open in front of him revealing Professor MacGuffin himself. MacGuffin's throat was torn open, a whisper of breath wheezing from the torn epiglottis. His abdomen had been wrenched open wider, and the Professor stumbled forward, tripped up by the loops of intestine hanging loosely over his belt.

Jack saw this and ran. He ran hard and fast toward the elevator, skirting around the Professor as the bloody ghoul turned to follow. Jack slammed into the wall next to the elevator doors, his arm -- numb now from loss of blood -- felt nothing as his shoulder wrenched against the sheetrock. With his good hand, he punched the call button, hoping against hope that the elevator would arrive before MacGuffin did.

Looking up, he saw MacGuffin standing before him, arms outstretched, jaw working in a mockery of speech. Jack punched the buttons again. The elevator was almost here. MacGuffin came closer, step by inexorable step. Jack backed up, his shoulders now flush against the elevator doors. As the Professor took one last step forward, the chrome doors slid open, tumbling Jack through and into the mangled corpse of another lab tech. Jack struggled to gain purchase on the steel bar which served as a leaning rail in the tiny elevator. His hands were slick with the tech's blood, and chunks of flesh clung to his once white, orderly coat. As MacGuffin lurched forward one last time, Jack hit the button to take the elevator directly to the roof. As the doors slid closed, Jack waved one last farewell to the Professor.

One by one, the floors of the building slid past beneath him. Jack stood in the center of the elevator, blood seeping through into his shoes. He looked down at the mangled corpse of the lab tech. He thought the tech's name might have been . . . what was it? Philip? Kenneth? Something like that . . . looking at himself, he realized what a mess he was. His coat was torn and bloody. He had bruises around his throat from the monsters' assault. He tried to speak but all that came out was a wheezing groan. Bits of flesh, the tech's he supposed, hung from his bloody hands. "As ye reap . . ." he thought. All he wanted to do was sit down, and go to sleep. So very cold.

The elevator slowed down. He was approaching the rooftop.

As it came to a halt, he tried to gather his thoughts. The elevator doors slid open and he was instantly blinded by a brilliant white glow blasting directly into his eyes. He raised his hand to try to shield his eyes, and could barely make out figures moving in front of the light. In the distance, he heard the whir of a helicopter's blades.

"This is the United States Army!" a voice, electronically magnified, thundered at him. "Stand down. I repeat, stand down!"

He waved his one good arm as he stepped forward. He tried to scream for help. "Hhhheeeeeeghh..." was all that came out. He shuffled forward, in shock.

"You know the drill, boys!"

Jack was punched through the head with the force of a freight train. Bullets riddled his body, limbs falling to the rooftop as they were cut off by automatic weapons fire.

Soon, Jack was nothing more than one more mangled corpse thrown into the bonfires.

And the night was just beginning.



Introduction

No Such Things

By Al Bruno III

Every morning she wakes up with her face slick and the bed sheets twisted around her. She can smell death -- the sweetly putrid musk is everywhere. She never knows what time it is because all the windows in her decrepit little house are painted over, painted shut. She knows what waits for her outside. It makes her clamp her eyes closed and pray *There's no such thing as zombies. There's no such things as zombies.*

But when she opens them again, she is still in the nightmare. It is the same every morning.

There is no hot water today. Of course, there has been no hot water for months, but still she takes a long shower. She lets the water sluice over her, washing away the dead skin, dirt and blood, caked and dry. No matter how long she stays in, she never feels clean.

Hunched over in the murk, she eats breakfast. She eats like a mouse -- quick little bites, eyes always on the door. She expects it to fall in at any moment, to give way under the assault of the ones she knows are out there, hunting her kind. When they do find her, there will be no mercy, she understands this above all else.

When she goes out she dresses in baggy clothes and wears a hat with the brim pulled down low over her face. Foraging the ruined streets, she forces herself to walk like one of them. Just in case one of them notices; just in case one of them sees. But it is hard, so hard to keep control. When one of them brushes too close, she shies away and thinks, *There's no such thing as zombies. There's no such things as zombies.*

If they noticed, they would swarm her and she would never get away. She knows this above all else.

There is so little nourishment to be found now. Hours are spent searching for just the tiniest morsel of sustenance. With so little food, there is no room for sharing, only the frenzied greed and dull-eyed hunger.

At night, she finds her way back home again, never taking the same route twice. Tonight, she finds the door to her scorched hovel smashed in. It sways loosely on one hinge. She stands there, staring at it. Too numb to know what to think, she barely thinks at all.

In spite of everything she knows and understands, she shuffles inside. She finds her belongings ransacked, her furniture toppled. The intruder is in her kitchen, rummaging through the long-unused refrigerator.

The intruder's hair is filthy and lice-ridden but she can feel the heat of him.

She does not want to do this, but the desire for warm flesh is too strong. A groan of anticipation escapes her ragged lips and she lunges forward, her cold fingers grasping.

With each dripping mouthful, she wishes *There's no such thing as zombies. There's no such things as zombies.*

But she knows there are and she curses this above all else.

Welcome to the Zombie Master's Screen, a valuable tool for all those planning to lead sessions of the *All Flesh Must Be Eaten* survival horror roleplaying game.

Within this collection of gruesome goodies are a number of useful items for both novice and experienced Zombie Masters. New Archetypes and character generation rules are included as well as a full-length adventure, "Coffee Break of the Living Dead."

Additionally, the handy screen contains all the charts needed to run an *All Flesh Must Be Eaten* game. No longer should Zombie Masters force their players to sit and wait while trying to find the right rule -- say, the difficulty of shooting a blood-hungry ghoul in the head from 40 yards away at night on a Tuesday! It's all right there in the screen!

If only life could be this easy.

So, what are you waiting for? Read the adventure! Call up your friends! Croak some zombies!

Part Summary

Part One: Coffee Break of the Living Dead details a ready-to-run adventure set in a world of bleak horror and questionable survival. The Story takes place in the first few hours of the zombie holocaust. The dead have risen from their graves, shambling forth in a bloodthirsty quest for human flesh. The Cast Members become trapped in a modern high-rise office building, and must fight for every breath, or be consumed by the hungry dead.

Part Two: Cast Members describes a number of characters that may be played as is, modified as desired by the players, or simply used as examples when constructing their own characters. Coffee Break of the Living Dead has been written with these Cast Members in mind, but they may also be used before or after in an on-going campaign. The adventure may also be run with newly-created or favorite Cast Members, but some modification will be necessary.

Part Three: New Rules presents a number of additions to the *All Flesh Must Be Eaten* game, including zombie Cast Members, new Qualities, several new Aspects and a discussion of campaign levels.

Part Four: Zombie Survival Horror is a short essay on the genre of the zombie film, and "survival horror" in general. If the players are familiar with other horror-themed roleplaying games, check it out anyway, this is a whole new ball of wax . . .

How to Use the Zombie Master's Screen

The spiffy full-color screen provides all the charts and tables necessary to run an exciting and horrifying *All Flesh Must Be Eaten* session.

This book is designed to "jump start" those wishing to run their own games of *All Flesh Must Be Eaten*. The Part Two: Cast Members may be photocopied and handed around the table. The adventure may be run as is. The new rules may be incorporated into any *All Flesh Must Be Eaten* game. The essay can be used as an introduction to the genre or mined for Story ideas.

Before running Coffee Break of the Living Dead, the Zombie Master is advised to read over the entire scenario, make appropriate notes, and ensure that he thoroughly understands the plot. While this adventure is fairly straightforward, players should not be expected to watch a Zombie Master flipping through his notes, trying to figure out what is going on. The players should be filled with dread, not exasperation.

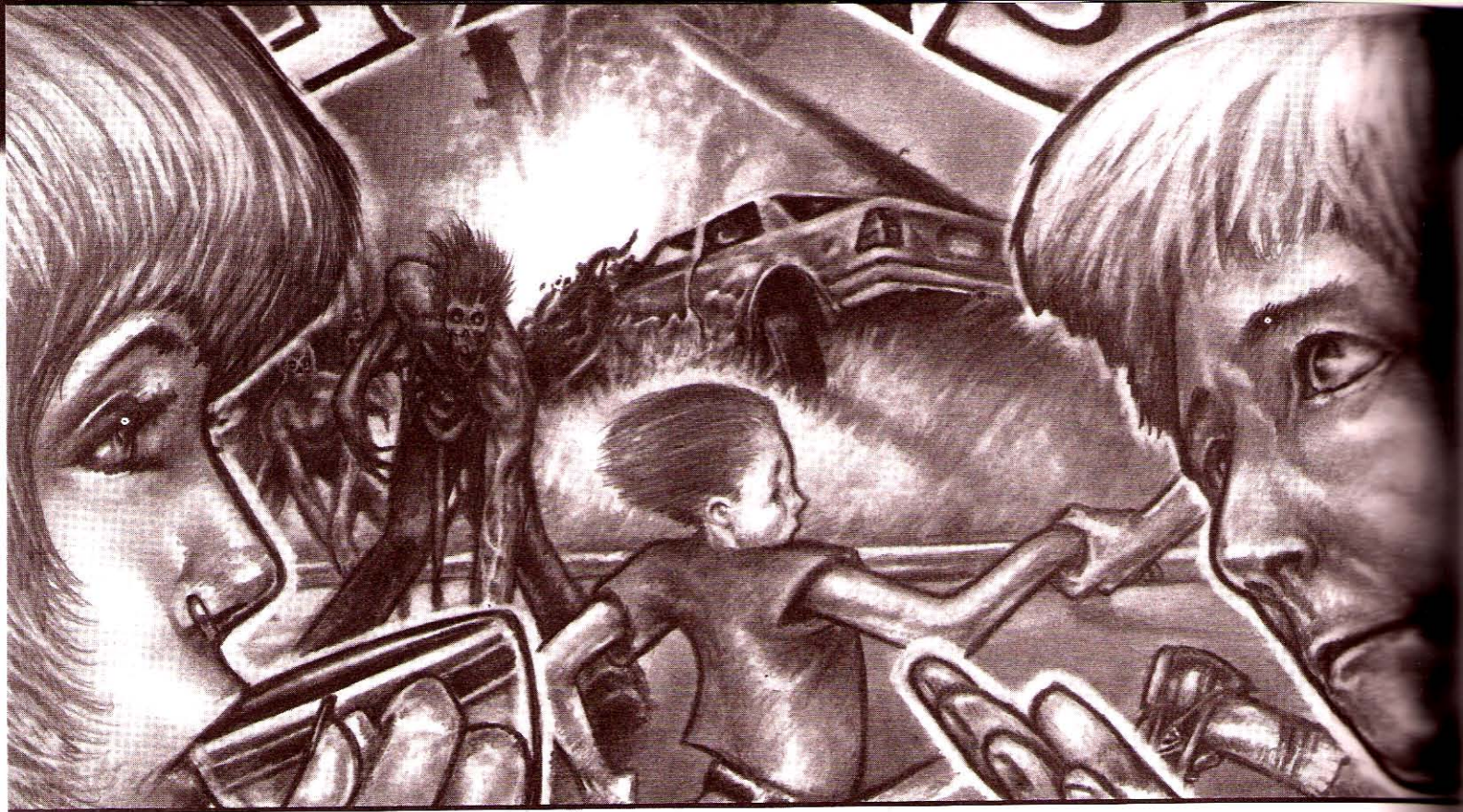
So, without further ado, grab something to munch on, a favorite drink, sit back, and let's get this show on the road...

About the Author

Ben Monroe first began working in the gaming industry with Chaosium back in the late 1980s. He designed the magic system for *Stormbringer* 4th edition, as well as helming the first Blood Brothers adventure compilation for *Call of Cthulhu*. For the two Blood Brothers books, he wrote the adventures "Dead On Arrival" and "Dead On Arrival 2: The Dead Next Door," both of which feature hordes of hungry dead, and would make great *All Flesh* scenarios! (Shameless plug!)

Ben is currently making a living writing for the Web, which is not as much fun as writing crazy gaming products, but does pay better. He dreams one day of becoming a screenwriter, and inflicting his whacked ideas on the entire world -- whether it's ready for him or not.





Part One Coffee Break of the Living Dead

Introduction

Every story has a beginning. The adventure presented herein is such a beginning. The dead have arisen with a bloody lust for warm, dripping human flesh, and the Cast Members must fight their way out of a death trap. Short and sweet, this is a struggle for survival.

Like many great stories, this adventure begins in *media res*, which is Latin for "in the middle of things." The zombie plague has begun, but it is so early in the stages of the epidemic that most people are unaware of the disaster. They will come to terms with it soon enough.

Coffee Break of the Living Dead is not set in any of the "Worlds in Hell" presented in *All Flesh Must Be Eaten*. If the Zombie Master has begun a campaign set in one of these worlds, the adventure could easily fit into any of the modern-day campaign worlds, such as *Rise of the Walking Dead* or *PHADE to Black*. Just substitute the zombies detailed below with the ones from the setting of choice. Alternately, if a specific campaign has not been started, a new setting specifically created for these zombies is presented below.

scratchy, hissing static in background, covers much of the following dialog

... Jesus, this was never supposed to happen ... this message in case anyone finds the tape, so there'll be a record of what went down ... never try it again ... any of us survive ...

... Project Lazarus was what we called our experiment ... government muckety-mucks wanted to create a "Super Soldier" ... heightened strength ... inured to pain ... something to send out and kill with no thought of running, no morals ... scary stuff ...

So we came in ... restructured the basic makeup of the subjects on a genetic level ... RNA strands ... chemical baths and catalyzing a basic ... breakdown of the nervous structure ... pain sensors completely burned out ...

... Christ, there they are again ... I'm holed up in here pretty good, but there's more of them every hour ... only one thing to do, I know ...

... Pay attention here ... feel no pain! Got it? They just keep moving, and they are infectious ... makes ebola look like a summer cold ... they can lose an arm, leg and they keep ... forward ...

... you have to destroy the brain ... whatever you do, separate the brain from the body, blow a hole through it, whatever ... destroy the brain ... oh Christ ... the lock's not holding ... they're coming ... only thing to do ... destroy the lab ...

... I have become death ... destroyer of worlds ...

History

For years now, a team of Genetech scientists have been working in a top-secret laboratory on a genetically enhanced Super Soldier. These soldiers were meant as elite shock-commandos for operations in which normal human soldiers could not be counted on to complete the mission. The plan had been to create a soldier that felt no pain, compassion or remorse, one that could live for days without nourishment in the harshest of conditions.

The methods used in the formation of these beings included restructuring of the subjects' physiology from a genetic level, coupled with nutrient baths, chemical and radiation treatments and any number of other bizarre and esoteric scientific techniques. The experiment was at first a fair success. After reconditioning, the subjects met most of the required criteria and the experiment was granted extended funding.

It was in the second stage of the testing that things went wrong. None of the scientists could have predicted the awful results. The second wave of chemical conditioning and gene therapy reacted violently with the previous modifications, and spurred a massive breakdown of the subjects' major organs and blood transference systems. More horribly though, the subjects became, for all intents and purposes, dead, yet still walked. Worse, they kept their original "programming" -- to kill. Further, their salivary glands produced a lethal venom, one that actually transferred the beasts' condition to any infected organic subject.

When the full results of the experiment were understood, the project was ordered shut down. The test subjects were to be eliminated one by one, expediently, and with the greatest care for safety and efficiency.

That did not quite work.

Whether it was instinct, or some last glimmer of intelligence left in the beasts, is not clear. What is known is that the monsters went berserk as they were herded into the extermination chamber. One broke loose of its bonds and attacked the "handlers." Within minutes all the beasts were free, and the guards had been killed. When the guards rose a few minutes later, the scientific crew at Genetech knew they were in trouble.

The battle for control of the labs raged all night. By 3:00 am, it was a hopeless situation. Two members of the Genetech staff were left alive, and they had been herded into the simple armory placed on the compound for the use of the skeleton military presence. They saw only one way to eliminate the threat, and that was to use the canisters of C-4 to destroy the entire compound.

As the ghouls raged forward, surrounding the two remaining scientists, they jury-rigged a detonator, and blew themselves to kingdom come.

It was a good plan, and it should have worked fine. Two things that the two poor scientists hadn't counted on torpedoed the plan, however. First, only about half of the ghouls surrounded them in their hideaway. The others were safe on the other side of the compound. Second, in blowing their half of the compound sky high, the men created a perfect vehicle for delivering the toxic brew into the surrounding inhabited areas. Within hours, clouds of the chemical were sweeping through the air. Even more had been dumped into the water table. And once the remaining creatures in the compound found a breach in the wall, it was just a short walk to town . . .

It has only been 24 hours since the destruction of the Genetech facility. The National Guard has been called in to police the area, and everything within a twenty-mile radius of the facility has been evacuated. News reports are calling this a terrorist attack and government officials have already begun making stands about not negotiating with terrorists. Still, no group has claimed the attack as their own, nor made any demands.

By the time the adventure begins, regular townsfolk who have been infected by the toxic gas are on their way to work, school, some possibly on airplanes for long flights to touch down in remote areas of the country or world. By the time their infections manifest, the outbreaks will be spread far and wide.

And so begins the end of the world . . .



What Kind of Zombies Are These?

The zombies that rose as a result of the Genetech experimentation are loathsome, poisonous beings. The toxins, chemicals and genetic alterations performed on the initial test subjects reacted horrifically, catalyzing the eventual breakdown of the subjects into their present state. Upon death, the final change takes place. Through a series of poorly understood and unplanned chemical reactions, the body's own natural processes of decomposition send heat and electrical currents through the brain, mixing with the saturated chemicals and restarting basic motor functions. Within moments of death, the victim rises, shambling and hungry.

Initially, they rose as a result of the contaminants introduced into their systems. More dreadful than the reanimation of these poor beings, however, is the fact that their state is transmissible. A bite from one of these beasts transfers the poisonous secretions into the new victim, causing the eventual death and rebirth of the victim.

Overview

In this adventure, the Cast Members are ordinary people thrust into the horror of the zombie apocalypse at its very beginning. They have regular nine-to-five jobs, but their world is thrown for a loop one day. They are trapped in an elevator on their way downstairs for a cup of coffee. From the most innocuous events, a future is shaped, and when they finally emerge from the broken elevator, they find that the entire city has been overrun by the walking dead. They must fight their way out of the building and attempt to get to safety.

The adventure is fairly straightforward. There are no great revelations as to the genesis of the plague, or how to control the beasts, although certain obvious hypotheses present themselves early on. This is simply a story of survival, and the will to live.

In running this adventure, it is important to evoke a feel of mood and terror for the players. The building they are rummaging through is almost completely without power, and crawling with zombies. Play up the shifting light of their flashlights. Emphasize strange shapes out of the corner of their eyes, as weird groaning noises echo throughout the dark hallways.

As the building is almost completely overrun, most of the roleplaying elements in this adventure come from the Cast Members dealing with each other. Play this up as well. Allow the Cast Members to argue all night if they want to. Throw in something spooky to liven it up a bit, but let them run with it. In the original *Night of the Living Dead*, most of the story involved the characters' at each others' throats, with the zombies smashing in at them and serving to draw them back together. Use this pattern in every way possible.

Each of the episodes described below follows a similar format. There are three main parts: **What's Going On?** presents a brief overview of the action and plot of the episode. **Setting the Scene** offers a few brief notes on the theme and mood of

the episode. **Tell the Story** is the real meat of the episode. Herein are all the pertinent details of the locations and any other information needed to run the scenes in question.



Genetech Zombies

Strength 2 **Constitution** 2
Dexterity 1 **Intelligence** -2
Perception 1 **Willpower** 2
Dead Points 15 **Speed** 2
Endurance Points n/a **Essence Pool** 6
Skills: Brawling 2

Attack: Bite damage d4x2 (4) slashing

Weak Spot: Brain

Getting Around: Slow and Steady

Strength: Dead Joe Average

Senses: Like the Dead; Life Sense

Sustenance: Daily; All Flesh Must Be Eaten

Intelligence: Dumb as Dead Wood

Spreading the Love: One Bite And You're Hooked. Victims bitten by these zombies must make a Difficult Constitution Test every hour thereafter. Every time the Test is failed, the victim loses D6 x 2(6) Life Points. Upon reaching -10 Life Points (Zombie Masters may wish to allow Survival Tests to stave off the horror), the character dies. He rises from the dead in D6 minutes. Any Cast Member who is killed outright by a zombie attack rises again in D6 minutes.

Power: 16



Episode One Morning Madness

What's Going On?

The beginning of the adventure presents the Cast Members with a perfectly ordinary day. They butter their toast, drink their coffee and head out the door. None of them knows the others, and none of them has any reason to suspect that today will be any different from yesterday, or any of a thousand days before. (Well, the Disgruntled Ex-employee has some big events planned for the day, but we leave to aside for now . . .)

Setting the scene

It is important to lull the Cast Members into a false sense of security here. This may be difficult if the players know that they are playing *All Flesh Must Be Eaten* and are pretty much just waiting for their first juicy, dripping ghoul. But give it a shot anyway . . . play up their morning rituals. Let the players describe their mornings and try to keep things calm. There will be plenty of room for chaos later.

Tell the story


At some point during each Cast Members' preparations for the day, you should read or paraphrase the following to the players:

It's a day like any other. The alarm buzzes next to your head, blasting you back to unwelcome consciousness. Once, twice, three times you slap your hand over the snooze button before rising out of bed and beginning your morning ritual. Shower, breakfast, brush your teeth and you're out the door.

As you fire up your car, you hear a news bulletin coming over your tinny radio.

" . . . suspect a terrorist attack at the Genetech Labs, although no one has yet taken responsibility for the bombing. For those just joining us, Genetech Labs was destroyed last night in a massive bomb attack. The National Guard has been called in to police the area, and clean up the chemical spill in the surrounding locations. The Guard have issued a 20-mile quarantine zone around the labs. The following streets are shown as the outer limits of the quarantine . . ."

Just your luck, as they rattle off the litany of street names, you realize that your office is literally just two blocks outside the zone. Going to be a hell of a day . . .



The Cast Members continue on their way to work. Aside from massive traffic delays and more reports on the radio, which tell them nothing more than they have already learned, the trip is fairly uneventful. As they each pull off the freeway and start making their way along the city streets to work, something unusual happens. Choose from the following:

1. While pulling up into the parking area of the building, the Cast Member notices an ambulance across the street. It is parked next to what looks like a pretty bad head-on collision. If he makes a Difficult Perception Test, or a Perception and Notice Task, he spies two EMTs are struggling to get one of the crash victims into the back of the ambulance. Struggling being the key word, as they've got him strapped down to the gurney, yet he's thrashing around spastically.

2. While driving down a residential area, one of the Cast Members notices a homeless vagrant slumped beside a nicely-kept house. If she makes a Difficult Perception Test, or a Perception and Notice Task, she sees that the vagrant rises and starts shuffling after her car. At a nearby stoplight, the character watches as the vagrant comes closer and closer. The light changes and the Cast Member can speed off, leaving the vagrant only a speck in her rear-view mirror.

3. When stopped at a red light, one of the Cast Members is approached by a Police Officer. The officer questions the Cast Member about her destination, checks it against the map of the quarantine zone and lets the Cast Member through. The Officer mentions that there may be heavy traffic up ahead near the Cast Member's office, as Emergency Services are trying to evacuate the hospital a few blocks away. If pressed for information, the officer jokes "yeah, moving 'em all out, except the most critical cases, and the stiff's in the morgue . . . figure those folk don't need to worry about any chemical spills anyway, you know?"

4. Another Cast Member takes his normal morning "short cut" and is stopped by a National Guard road-block. He has ventured too close to the quarantine zone, and is directed to back up and go another way. If he makes a Difficult Perception Test, or a Perception and Notice Task, he notices a Guard truck go rumbling by as he turns his car around. The Cast Member can't be sure, but it looks like the back of the truck was filled with corpses. Also, many of the corpses appear to have been decapitated. The guardsmen will not comment on this if pressed, and usher the Cast Member out of the area.

5. Either the Level-headed VP or the Narcissistic Jeweler is driving to work in his fancy car. Of course, he's got his cell-phone glued to his ear and is discussing the past quarter's sales figures with an employee in another office across the country. The figures don't look good. Just as he pulls to a halt at a stop light in the downtown area, he notices something strange across the street. A paramedic van is parked in front of a building that has been roped-off as one of the quarantined buildings. The strange thing, however, is that a squad of National Guardsmen are acting as point guard for the paramedics entering the building.

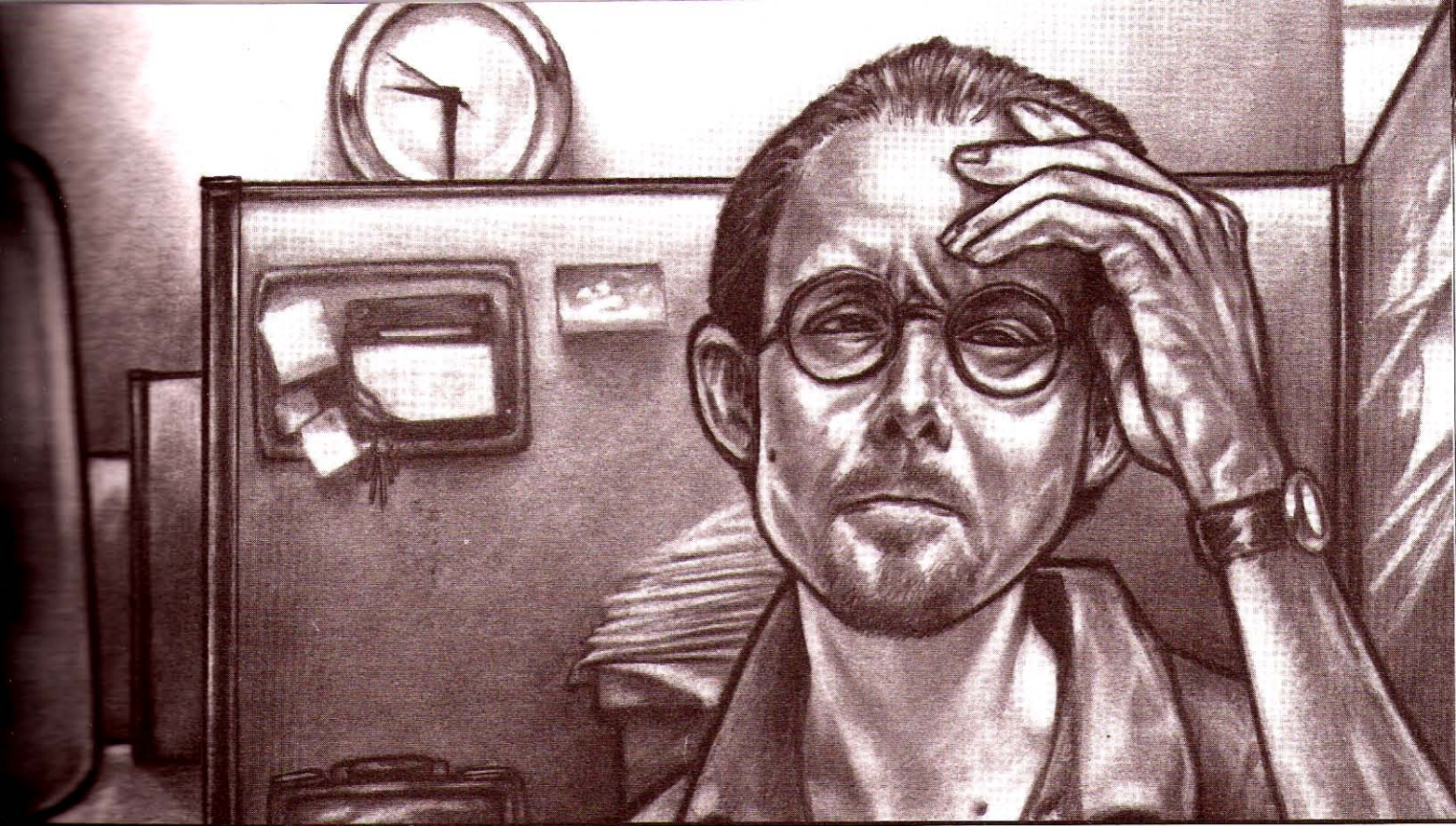
The light turns green and the character continues on to work.

6. Lastly, the Disgruntled Ex-employee wakes up in his car. He sits among four days of fast food wrappers. Carefully, methodically, he loads each of his weapons full with ammo. Checking to make sure the safety's are off on each weapon, he goes back to his vigil. Soon, it will be time...

Eventually all the Cast Members arrive at the office. This large, fourteen-story office building houses a number of businesses. A detached six-floor parking garage sits to one side, and minimal street parking exists nearby. The Cast Members normally park in the garage. The Frustrated Writer and the Frantic Intern Cast Members park on the sixth floor roof level because of their employment agreements. The Narcissistic Jeweler and the Level-headed V.P. may park on the first 2 floors, while the Distracted Secretary parks anywhere in between. The Disgruntled Ex-employee no longer has access to the garage, and must park in the lot of the tiny strip-mall across the street.

The building layout is fairly simple. The ground floor contains a restaurant, snack bar and restrooms. The first through third floors are used as the corporate headquarters of The Jewelry Barn, and the fourth through fourteenth floors are the regional offices of the Bank.

Below all this is a basement area. This is where the building maintenance and security offices are headquartered, as well as the offices of the building manager. Pertinent areas are detailed further when appropriate.



Episode Two Working for a Living

What's Going On?

The Cast Members are going about their business, trying to get to work and start their day. Eventually, they all decide independently of each other to take a break and head to the cafeteria to get a snack. And that's where all hell breaks loose. Literally . . .

Setting the Scene

It is important to present this episode as quite drab and mundane. The Cast Members have no reason to expect the day to be unlike any other. Describe the tedium of the drive to work, and then the dullness of their office environment -- faceless cubicles, musty-green fluorescent lighting, dusty silk plants. This scene is designed to show how dreary the Cast Members' world really is. In many ways, they are as dead as the corpses in the morgue. And through this adventure, they will begin to really live.

Tell the Story

After the Cast Members have all arrived and settled in to work, it is time to begin their morning rituals. This should be brief, but take a few moments with each Cast Member to let them get settled into their roles. What do they do during the mornings? What sort of tasks must they accomplish, and what is their job like?

To spark the imagination, some examples are given:

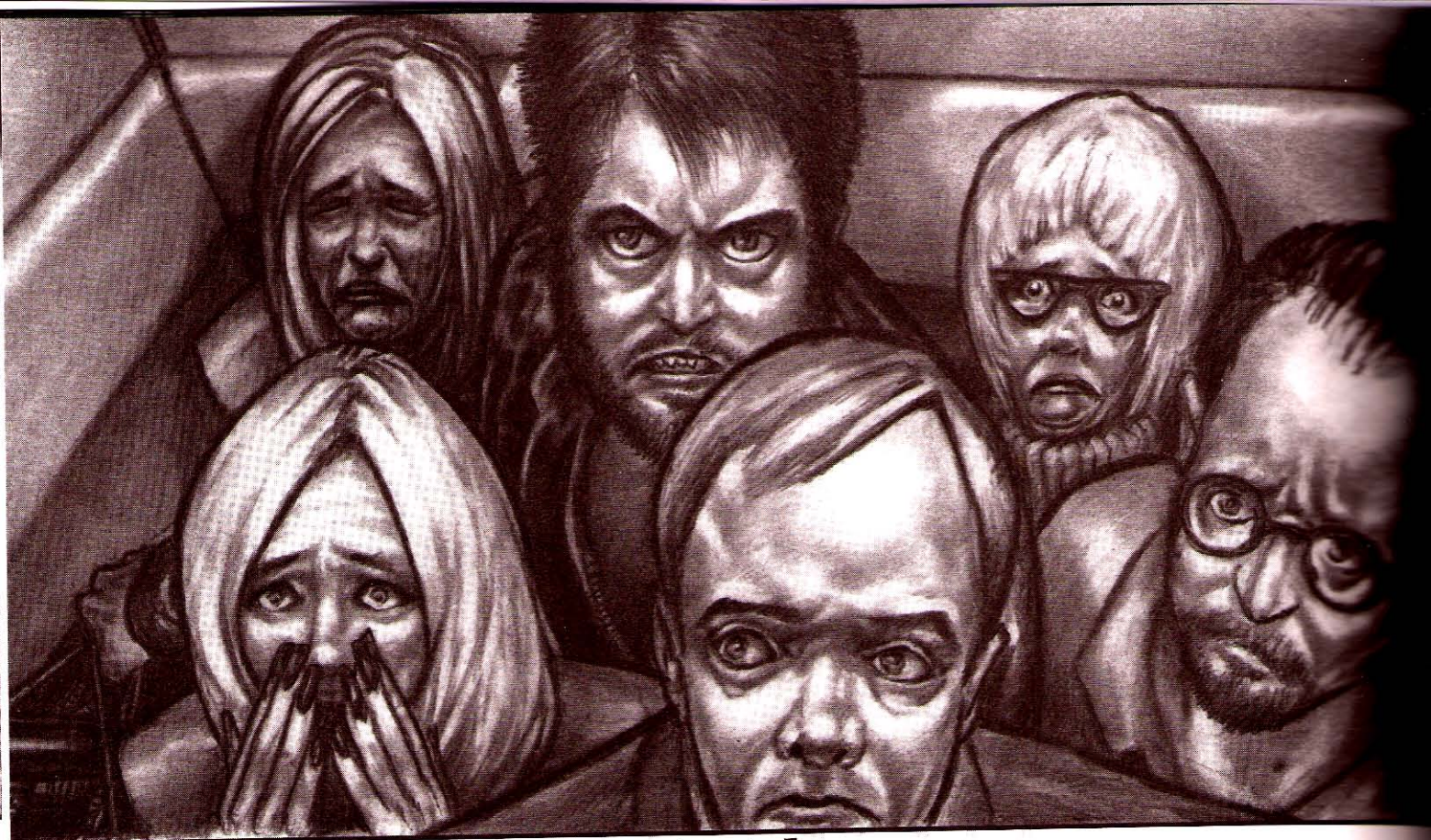
The Frustrated Writer has a database he has been compiling for weeks now, and it is due this afternoon. When he starts his computer up, he has trouble logging onto the LAN, and must spend two hours on the phone with tech support, trying to get access to his PC so that he may finish the work.

The Narcissistic Jeweler is in a "Numbers Meeting" with his sales managers, discussing the sales over the last quarter, and making projections for the next three months. The Distracted Secretary is there with him, taking notes, but really dreaming of her big break, which she is sure is right around the corner.

The Level-headed V.P. and the Frantic Intern are in a training session, learning how to use a new suite of software which allows specialized access to a number of different banking applications. Both of them are having trouble staying awake.

The Disgruntled Ex-employee spent several hours in his car, preparing his weapons and stewing. He managed to sneak into the building and has been riding up and down on the elevator for some time. He's having second thoughts about his whole scheme.

Make up some other events or examples as needed. Just take care to present the day as beginning completely normally, with no real expectations that it could go otherwise. Some people in the office may be discussing the Genetech Labs tragedy of the night before, but most have other things on their minds.



Episode Three Express Elevator to Hell

What's Going On?

The Cast Members have all decided to take a break and get some form of refreshment. After all getting into the elevator (the one with the Disgruntled Ex-employee, natch!), the power goes out in the building, and they are trapped for a few hours. They must decide whether to wait for help, or strike out on their own.

Setting the scene

This scene should be the Cast Members' first clue that today will be different from all the rest. Play up the close quarters of the dark, confined elevator. Be prepared to throw a few surprises in on the Cast Members if they are getting too complacent (sparks from the light fixtures above, a deep hum that builds in intensity and starts the elevator car vibrating, a subtle metallic or rotten smell that starts raising bile in the characters' throats).

Tell the story

After all the morning introductions have been made, and the Cast Members are confident in their roles, it is time to shake up their world.

At just after 10:00 am, each of the Cast Members decides to stop whatever they are doing and take a morning break,

grab a cup of coffee, a Coke, or whatever their morning snack of choice may be. One by one they head to the elevators on the floors they work.

It is not important in which order they get on the elevator, just that they all get on. The Jeweler and the Secretary will probably get on last, just because their offices are lower in the building.

If any of the Cast Members decide that they would rather take the stairs, inform them that, in this building, the stairs are for emergency use only. If the stairwell doors are opened, alarms will sound. Also, mention the fact that the building cannot be entered from the stairs; they automatically lock out anyone after being opened.

If any of the Cast Members are adamant about not going onto the elevator, or decide not to take this break and work for a while longer, the player may as well go home now. The elevator will be the only safe place in the building in just a few minutes.

And so, one by one, or in pairs, the Cast Member enter the elevator . . .

Going Down . . .

Once the elevator doors close, the characters may think to introduce themselves. Ask the Level-headed V.P. and the

Frustrated Writer to make Difficult Perception Tests or Perception and Notice Tasks. If they succeed, they recognize the Disgruntled Ex-Employee. They remember when he was let go a few months back from another department, and the ruckus he threw when he had to be forcibly ejected from the building by security. If they decide to confront him, there will be quite a good opportunity for some intra-party roleplaying. If not, the elevator continues on for a few moments longer.

It passes the second floor and approaches the first. Then, with no warning, the elevator grinds to a halt with a shuddering lurch, and a grinding of metal is heard from overhead. Only a moment or two later, the power in the elevator goes out. Suddenly, the Cast Members are trapped, with only a red emergency light to see by.

At this point, the Cast Members are in a bit of a fix. Ask them what they want to do next. Experimentation shows that the elevator is stuck fast, and that the doors cannot be opened from the inside.

If they try a cell phone, their unit automatically shuts itself off -- a standard response when no signal can be transmitted.

There is an emergency phone in the elevator, which is directly linked to the building offices and security stations. If one of the Cast Members uses this phone, read the following aloud to the players:

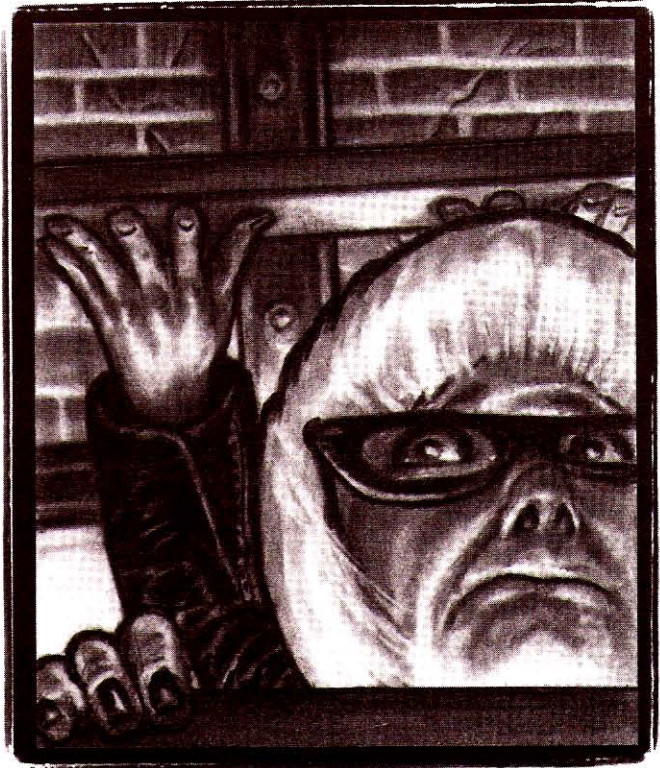
You pick up the phone's handset, and thankfully, get a reassuring dial tone. You press the "emergency" button on the keypad, and wait. And wait . . .

After a few dozen rings, the phone picks up on the other end. But no one speaks. There is just strange, ominous silence on the other end of the phone. You listen for a minute or two, and then you hear a strange, raspy groan, right in the microphone. This is followed by similar noises in the background.

Suddenly, there are screams and gunshots on the other side of the phone. One last one sounds extremely close, and then the phone goes dead.

The players have no way of knowing this at the moment, but the town is being overrun by the walking dead. The gas from the Genetech Explosion has penetrated into the morgue of the Hospital nearby, causing the obvious and unfortunate results. At this point, the blocks around the building are a war zone, with the living dead overrunning the unprepared, meager police forces . . . but the Cast Members don't know this yet, so let's let them think there is some hope. Suckers.

Let the players stew for a while. Most likely they will decide to wait for help. If they do so, let them know that they wait in the elevator for upwards of an hour, and there is no one coming to help yet.



A Quick Escape

At this point, let the Cast Members try anything they can think of to escape. If they decide to go through the access hatch in the roof of the elevator, they may be able to do so, but this is a tricky proposition. First, they must get the top panels open (not too difficult other than they are eight feet off the ground), then remove the dead fluorescent lights and finally get access to the trap door. Now, this is not just a flip-the-latch and escape kind of thing: they need to unscrew the hatchway before they can get the door open. All of this must be done in cramped quarters, and with minimal light. Allow the players to try any number of brilliant plans they come up with, but impose penalties appropriate to the situation. This should not be easy.

If they do manage to get the access hatch opened, they find that the elevator shaft is very, very dark, and filthy with grease and dirt. Climbing up onto the top of the elevator is difficult due to these adverse conditions. They are also trapped about halfway between floors, and trying to get up to the closest pair of elevator doors is a chore. Have the Cast Member who tries make a Dexterity and Climbing Task with a -2 penalty. If he makes the roll, he climbs up to the level of the doors and must then try to figure out how to get the doors open. A Difficult Intelligence Test or an Intelligence and Mechanic Task discerns how the door works from the inside. Next, a Difficult Dexterity Test, or a Dexterity and Mechanic Task opens the door! From here, skip ahead to Episode Five: Cubicles of the Living Dead (see p. 24).

The Rescue Wait

If the Cast Members fail to open the doors, cannot open the access hatch, or do not even try, let them stew it out for a while. Tempers are likely to flare at this point, particularly when the Zombie Master constantly reminds them just how confined they are, how dark it is, and that somewhere outside, something terrible is happening and they have no idea what. Again, strange lights, sounds and smells can be described.

Keep this up for a bit, and then let the Cast Members know that they can hear a banging noise from up above their heads. This is followed shortly afterwards by the sound of gunfire, and then something crashes onto the roof of the elevator. A moment later, the elevator lurches downward a few inches, and stops.

I'm Checking It Out

If they have opened the access hatch, one of them may decide to stick her head up and take a peek. If so, read the following to that player:

The others hold you steady as you stick your head up through the access hatch into the gloom of the elevator shaft. Above, maybe six floors up, you see a pair of elevator doors has been torn open. Light shoots through numerous holes in the doors, probably perforated by the gunfire you heard earlier.

You turn your head slightly, and see the mangled, broken corpse of Bob, one of your coworkers, sprawled on the roof of the elevator, inches from your face. His torso is pierced with gunshots and his face is split open, one eye dangling out by its roots. You are still taking in this grisly spectacle, when impossibly, he raises his head, blood oozing out of his cracked skull, and gazes directly at you.

He reaches forward with one hand, missing three fingers, a gruesome snarl crossing his face . . .

At this point, the Cast Member dealing with Zombie Bob must make a Fear Test. No matter the outcome, she will probably start yelling for the other Cast Members to pull her back in. If they do so in a timely manner, there is no problem. If they hesitate for any amount of time, Zombie Bob (use standard Genetech Zombie) gets one attack on the Cast Member before she is pulled to safety.

At this point, chaos erupts in the elevator. The Cast Members most likely go into a state of panic as they pull their companion back inside the elevator, only to be followed moments later by the gnashing Zombie Bob. As they push and shove against each other, trying to find any safety, the elevator finally breaks loose and goes crashing down to the basement. Go on to Episode Four: Cellar Dwellers (see p. 19).

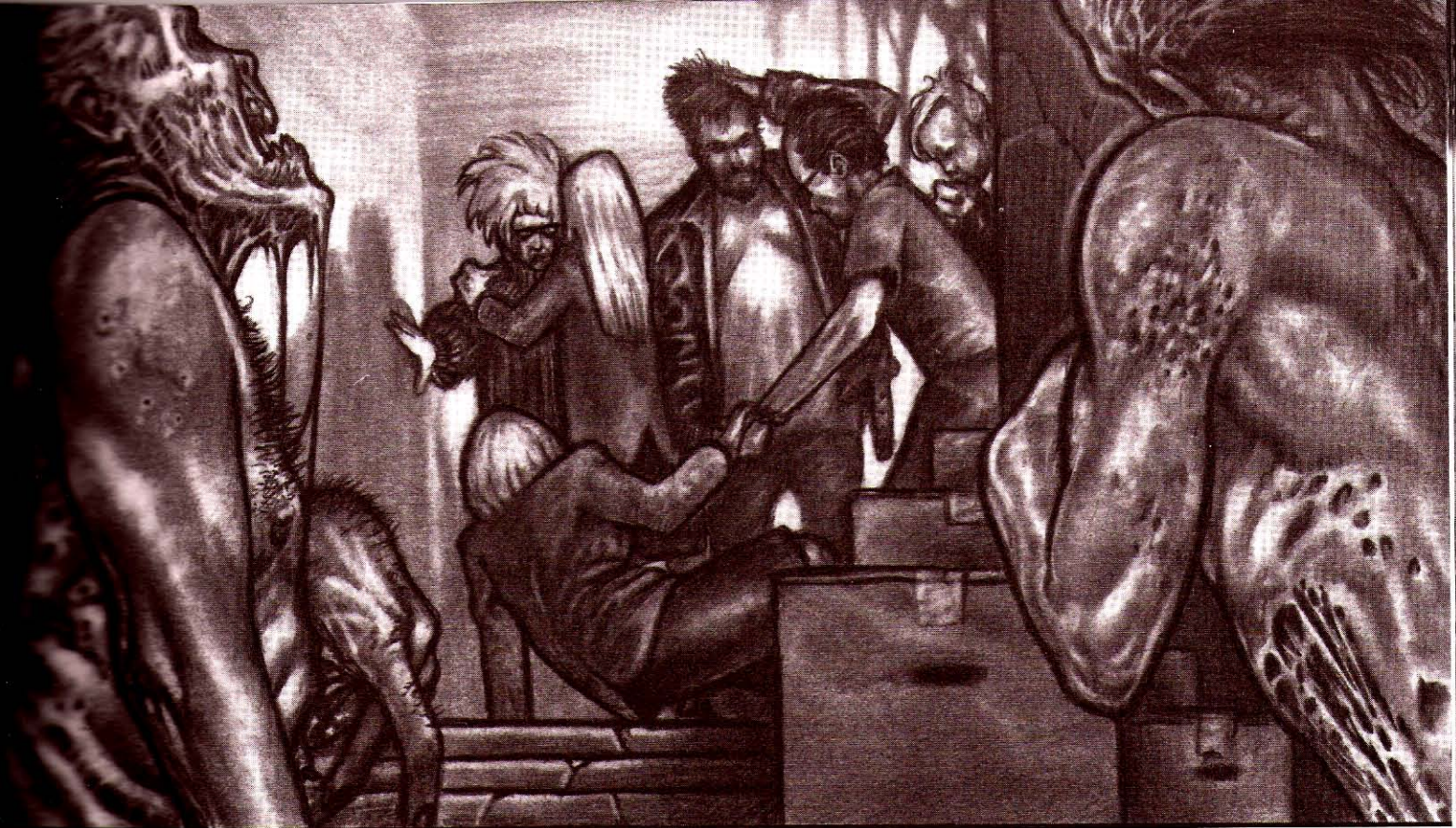
It's Probably Nothing

If, after the crashing on top of the elevator, no one goes to investigate, either because they have not been able to open the access hatch or because they are smarter than the average horror-movie Cast Member, then read the following to them:

Moments after the crashing noise on the roof of the elevator, you hear a scuffling, scratching noise up above. It sounds almost like someone walking around up on top. Seconds later you hear the groaning, screaming noise you heard earlier over the phone. And then again, the sound of gunfire . . . But now it's directed right down at you!

You hear bullets ricocheting off of the metal plating on the roof of the car, and then, horribly, the elevator comes loose, and begins hurtling straight down!





Episode Four Cellar Dwellers

What's Going On?

Oops . . . The Cast Members have been dropped unceremoniously down to the bottom level of the building. They emerge in the area devoted to building maintenance and must try and escape. They will discover that something is horribly wrong in this Episode, as the floor has been overrun with the walking dead. They must fight, or perish (I'll bet they never suspected that . . .).

Setting the Scene

Imagine a carnival house of horrors unloading all of its decorations into a local place of business. That is it in a nutshell. In the dusty, disorganized basement of a huge building complex, the workforce has been overcome by the walking dead.

Emergency power has kept some things going, but mostly the hallway is just dead dark. The occasional security camera's red eye swishing by is about the only reassurance the Cast Members may have that their world still exists at all.

In this Episode, play up the horror of the walking corpses and their lust for flesh. This is the first time that all of the characters together see the horrendous flesh-eaters, so give them the opportunity to roleplay the situation. Also, be aware of where all of the zombies in the area are. Maps are keyed with locations where the zombies likely will be

when the Cast Members first enter those locations, but if the Cast Members make a lot of noise, or take a long time in going through the area, the zombies may very well come looking for them.

Tell the Story

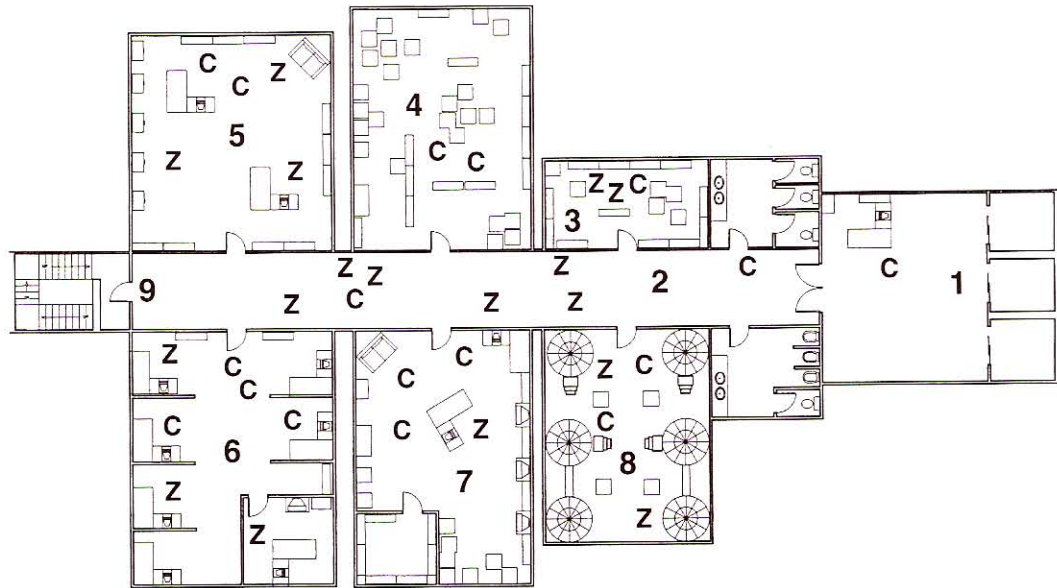
The elevator has gone crashing straight down to the basement level. As it only fell down two stories, no horrendous damage is caused. However, all the Cast Members make a Dexterity and Strength Test. If they pass, they are fine. If not, they take D4 x 2(4) points of damage. If they blow it really badly (rolling into the negatives for example) double that damage.

Fortunately for the Cast Members, when the elevator hits bottom, it blows out the doors to the elevator shaft. With a minimum of fuss, the Cast Members can push the doors open (have a couple of the Cast Members make Simple Strength Tests and the doors are easily opened). From here, they have no problem getting out of the elevator and into the lobby area of the basement.

The following descriptions are keyed in Map One: The Basement.

Map One: The Basement

- 1 Elevator Lobby
 - 2 Hallway
 - 3 Janitorial
 - 4 Storage
 - 5 Office
 - 6 Office
 - 7 Security
 - 8 Power Grid
 - 9 Stairway Access
- Z Zombies
C Corpses



1: Elevator Lobby

This room is dark and completely unfurnished, except for an empty security desk in one corner. Across from the elevators are a pair of double doors which allow access to the rest of the floor.

In the middle of the room, in a puddle of his own blood, lies a dead security guard. He is slumped on his face, his arms splayed out in impossible angles, and the back of his skull blown off. If anyone tries to flip the guard over on his back, they find that his throat has been torn out, and a few chunks of flesh have been ripped from his arms and legs. Further, there are three gunshots in his chest, and one straight in his forehead. He is armed with a .38 caliber handgun, which any Cast Members can strip from his corpse if they wish.

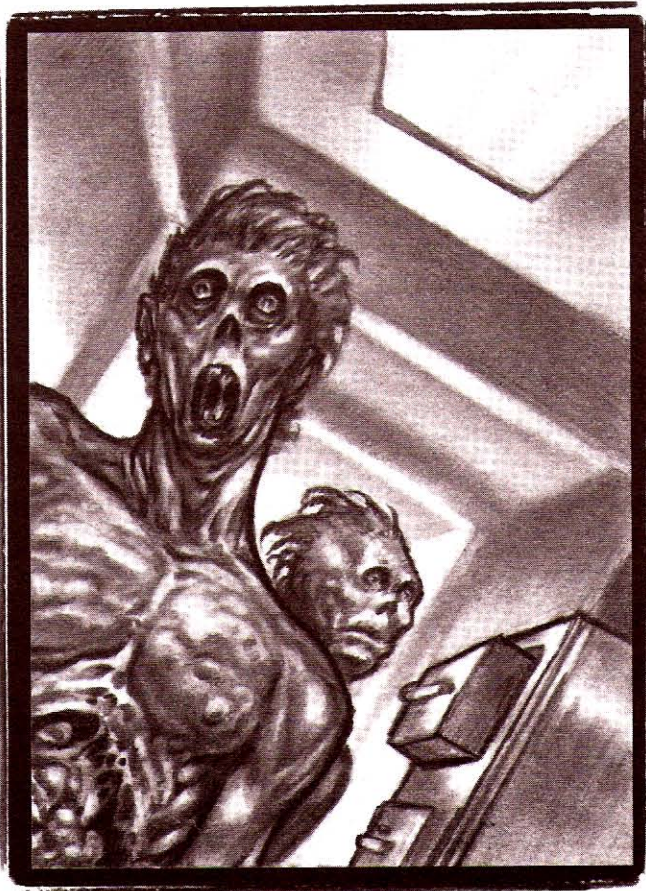
Eventually, the Cast Members try the doors leading out from the room into the hallway beyond. The doors are locked, but these locks are meant as a cautionary security measure. If any of the Cast Members attempts to shoot through the lock, or just muscle the door out of the way, this is done easily and without a fuss.

2: Hallway

This long, dark hallway is lit only by the green glow of battery-powered "Exit" signs at either end. Obviously the scene of a recent struggle, there are bloodstains, gunshot holes and other signs of a fight all throughout the hallway. Furniture from other rooms has been thrown about, pictures knocked off the walls, and a pair of file cabinets knocked over nearby, spilling their vitally important innards out into the hall.

It is also crawling with the walking dead. There are six zombies in this hall. They turn towards the characters and advance on them as soon as they open the door from Location 1. Three of these zombies are dressed as security guards, again armed with .38 caliber handguns (although they are too dumb to use them). The other three are just random office-slaves, nothing special about them, although they have all been gnawed on and are fairly gruesome.

The placement of these zombies is directly related to how long the characters spent in Location 1. If they were there for a while, the zombies will be right at the door waiting for them. If they did not waste too much time in the room, then the zombies are placed in the hallway wherever an "Z" appears on the floor plan.



As the shambling, bloody ghouls turn toward the Cast Members, they may be mistaken for healthy humans. The hallway is dark, and the players are in desperate need of help. Any Cast Member who makes a Perception and Notice Task notices something odd about the way the monsters move. With two or more Success Levels, the character spots the anomalies and realizes that something is horribly wrong.

On the other hand, if any of the Cast Members just shine a flashlight at the advancing ghouls, it is pretty obvious that they are the walking dead (a missing nose and an ear hanging from a thread are dead giveaways, you know . . .) and the players can act accordingly.

As soon as the Cast Members spot their first zombie, call for Fear Tests. If any are failed horribly, claustrophobia, fear of the dark, or any other appropriate phobia or mental disorder may manifest.

At the far end of the hallway, a number of file cabinets, chairs and other miscellaneous office clutter have been dragged out into the hallway. Too little, too late. There are blood smears all over the end of the corridor, an obvious scene of a struggle.

The Cast Members find it easy to remove the barricade from in front of the stairwell doors. After a few turns of heavy lifting and moving, the doorway should be cleared.

3: Janitorial

This dark, claustrophobic room is filled with solvents, mops, and other cleaning supplies. The only light in this room is a green glow cast from the hallway, and whatever the characters bring in with them. Racks and shelves line the walls of this tiny room, holding all manner of useful supplies.

As the Cast Members enter this room, ask for a Difficult Perception Test, or a Perception and Notice Test to spot the zombies lurking amongst the racks and shelves of janitorial supplies. One of them is missing his arm, chewed off at the elbow. The other's guts hang out in ropy loops, and his esophagus clicks from his ruin of a throat.

Once the ghouls are dealt with, clever Cast Members may try and improvise weapons or other implements of zombie destruction from the chemicals, broomsticks and innumerable other raw materials in this area. The possibilities are endless. After the players come up with their plans for what they will try and create (most of which, surely will relate to lighting zombies on fire) listen to what they are trying, and have them make the appropriate Tests or Tasks.

4: Storage

This room is stuffed to overflowing with boxes and crates of paperwork. Two corpses lie in the center of the room, their skin and muscles torn away to the point that there is not much left other than a pair of bloody skeletons. One of these corpses was shot in the head. The other lies slumped against a crate, holding a handgun in its own mouth, behind it, a bloody smear where its brains blasted against the wall.


Within this room are all manner of office supplies in racks. Players will undoubtedly come up with the most ingenious inventions making use of the Liquid Paper™, staplers, paper clips, Scotch™ Tape, ball point pens, sheaves of paper and all sorts of useful items within this area. Let them run with it. Just remember that the longer they stay in one place, the more likely that the ghouls in other areas of the basement will try and get to them. Can you say "Lunchbox"?

5: Office

This room has a spartan, utilitarian feel to it. On the desks of the former workers can be found the odd piece of personalization. One of the desks has a tiny radio propped on top. Unfortunately, it is powered by an AC connection, and the building is out of power.

Three bloody ghouls inhabit this room. One of these is currently devouring a victim sprawled over a desk. The zombie has his head buried deep into the corpse's gut, feasting on the bloody flesh within. The other two zombies approach the door as the Cast Members enter the room.

If the Cast Members take the time to really dig around in this room after dispatching the ghouls, ask for Difficult



Perception Tests, or Perception and Notice Tasks. The first person to make one notices a photograph on one of the desks. It shows a woman at a little-league baseball game with a smiling child. The woman is easily recognized as one of the zombies they just de-animated.

6: Office

This dark room consists of a bank of cubicles, desktop computers, pens, pads and other miscellaneous office paraphernalia.

As to be expected, the room is without power, and all appliances are shut down. However, if any of the Cast Members try to boot up one of the PCs, they are able to do so, due to the universal power supply (UPS) located in the Manager's Office (see below). They will be unable to get access to the Security system's LAN. The building security is an outside company, not affiliated with any of the other companies in the building, and thus the Cast Members' normal access codes and passwords will not work on this LAN.

Two of the cubicles are inhabited by bloody, overstuffed zombies. There are two stripped corpses in the room, and one that only has a few bites taken out of it, and again, the gunshot wound to the head. Again, there is not much of importance in this room, just more office supplies and knick-knacks. Any character who cares to check (Difficult Perception Test or Perception and Notice Task) will notice that all the power cords for the PCs in this office run at floor level back into the building manager's office in the back of the room.

At the end of the room, an area is partitioned off for the building manager. As the Cast Members approach this room, they see the now-zombified building manager banging weakly against the glass window of the doorway, the stump of one mangled wrist smearing black blood over the window. They have to deal with him to get through to the room behind.

Once they do get into the building manager's office, they make a fairly useful discovery. A TV set -- not much of one, just a small 13" job, but it is better than nothing -- is running. This room seems to have power . . .

Any character who looks around notices a large universal power supply (UPS) against one corner of the room. This power supply has enough juice to run every computer in this room for half an hour in the event of a blackout. When the blackout occurred earlier, everyone in this area saved their work and shut down their PCs, so there is plenty of power left in the charge. The supply will certainly keep the TV running for a few hours. The party can begin to search for any sort of news.

Unfortunately, since they are in the basement, and there is no Cable, they can only get a few basic channels. The story is the same on all the local channels. Read the following aloud to the players:

You peer in at the small TV screen, eyes adjusting to the blue glow. Static. Dead air. You start to cycle up the channels until you find a broadcasting channel clear enough to get a signal.

A disheveled newsman sits behind a cluttered desk. Behind him the station is in chaos, interns and P.A.s running confusedly in the background.

The newsman holds a stack of papers in front of him, reading out loud, but not quite believing what he's been given . . .

"It would seem that the violence which has gripped our city is spreading nationwide. Reports of mutilations and cannibalism have been pouring in over the last few minutes. Unfortunately, they are all being traced back to here . . . It would seem that many citizens exposed to the chemicals released in the Genetotech spill of last night have boarded planes, buses or other means of transportation, and are carrying this strange disease with them . . .

"Unfortunately, they are not manifesting symptoms of the condition until they are far along their journey . . ."

He is handed a new sheet of paper. He looks down on the sheet, then off camera.

"Is this some kind of fucking joke? Ladies and gentlemen, I can't believe what I'm being asked to read to you, but I have been assured it is the truth . . . The bodies of the dead . . . victims of these strange assaults over the last few hours . . . They have been returning to life, and attacking and killing others . . ."

The newsroom erupts in shouts and yelling.

"We'll stay right here throughout this crisis, and get you more information when we can . . ."


The screen goes blank. A beat later it is filled with information on emergency locations and shelters.

7: Security

The security offices are stuffed to the gills with paperwork, files, and electronic equipment. A locked cabinet in the back of the room contains twelve .38 revolvers and 24 boxes of ammunition, plus a pair of 12 gauge shotguns, and four boxes of shells.

Within the room is a single, pale zombie, sitting on the floor feeding on the leg of a corpse. As the Cast Members enter the room, the ghoul ignores them, intent on its meal. If they get too close, however, it reacts to them as if they are trying to steal its food.

Once the Cast Members have a chance to go through the room, they find the control board that can be used to view the transmissions of all of the building's video surveillance cameras. A Difficult Intelligence Test, or an Intelligence and



Computers Task brings up the board, which is tied in directly to the emergency generator (see Location 8).

There are three viewing monitors on the control board, and these monitors have a constant cycling feed from all of the video cameras throughout the building, as well as one on the roof, and one at each of the front and rear building entrances.

As the images cycle through the view screens, the Cast Members see that the building has been completely overrun by the ghouls. More disturbing, however, is the views from outside the building, where SWAT troopers are firing mercilessly into crowds of the beasts. The city is being overrun.

If the Cast Members stay around long enough to watch, they see that the roof of the building they are in, as well as the roof of the parking garage nearby, is completely clear of ghouls.

8: Power Grid and Generator Access

This room is filled with creepy piping and electrical equipment. Along one wall are a number of switches and gauges showing the current status of the building's power. Any Cast Member succeeding in a Perception and Electronics Task realizes that the power is lost outside the building, and that the circuits within the structure are still sound.

There is no easy way to wire up the building's power to the emergency generator, which is only supposed to run the security systems and emergency exit lighting.

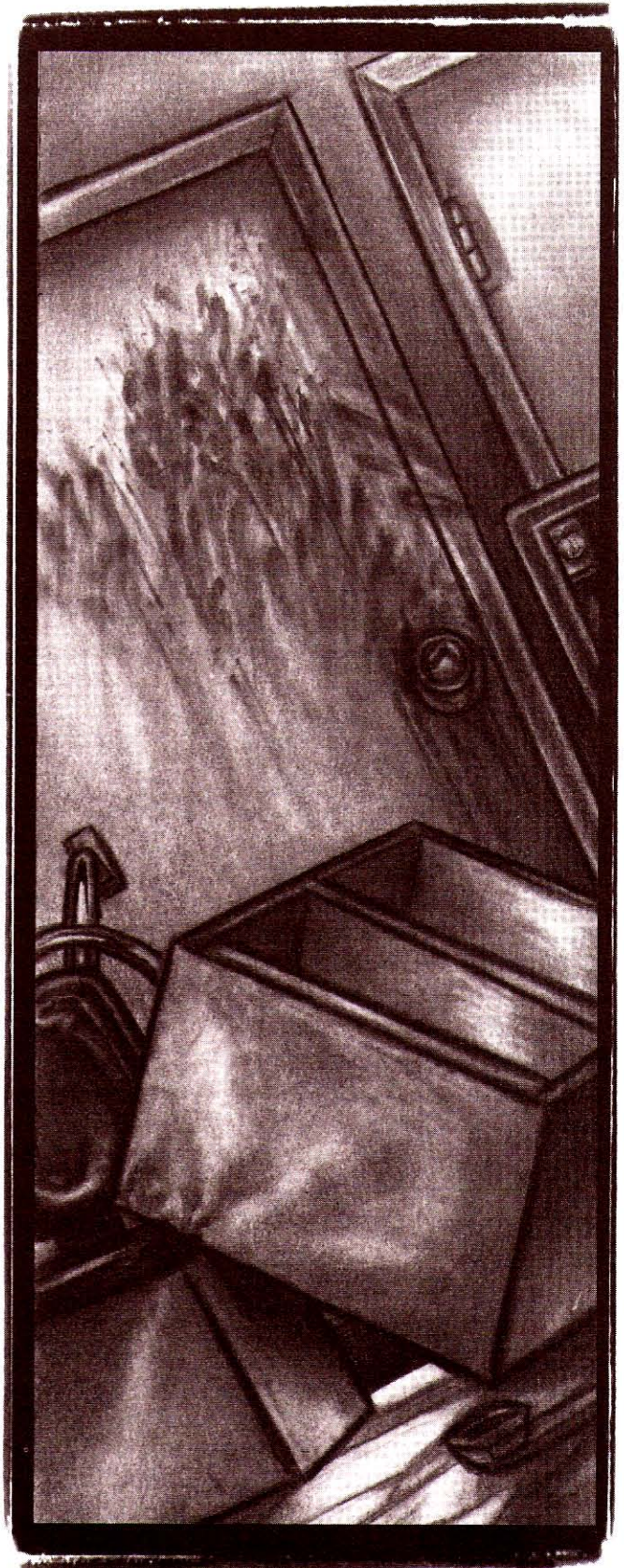
9: Stairway Access

The doors in front of the building's stairwell have been hastily barricaded in a futile attempt to keep the ghouls out. It is easy to see, however that the precautions failed. Bloody handprints are smeared all over the doors, and the barricade has been pushed back by the opening of at least one of the doors.

Right now, however, the doors are closed, and as with all the other stairwell doors in the building, are automatically locked from the inside.

If the players decide to open the doors (quite honestly their only way out), go to Episode Six: Stairway to Hell (see p. 28).

If they decide to not to open the doors and stay put, nobody ever comes to rescue them, they starve and die, and then rise to eat their companions. Nice, eh?





Episode Five Cubicles of the Living Dead

What's Going On?

While the cast members have been fooling around in the elevator, the city has become overrun with the undead. The building has been broken into, and hordes of the dead things have managed to turn the place into a bloody abattoir. By the time the Cast Members get out of the elevator, the building is a warzone.

The descriptions here assume that the Cast Members managed to get out of the elevator in Episode Three and crawled their way out to the third floor of the building. If they come to the floor via another route, or at another time, the descriptions should be modified.

Setting the Scene

The area of the events in this episode are the normal offices and cubicles that the Cast Members inhabit on a daily basis. The mundane setting is offset by the fact that, again, the power is out in the entire building and the only illumination comes from the glowing green "Exit" signs and whatever the Cast Members may be carrying with them. The shambling dead guys and the blood-spattered walls and ceilings do not help much either . . .

Any character with a cellular phone can now get a signal on their phone, but when trying to dial all they can get is an "All circuits are busy" message.

Many of the rooms in this floor have windows looking out onto the streets below. If any of the Cast Members ask what is outside, tell them it is not a pretty sight. Ghouls have overrun the town, and the police and National Guard are fighting a losing battle. They see the military authorities firing into crowds of the beasts, who keep on coming, biting and clawing, until they are finally finished off with a shot to the brain.

Tell the story

After the Cast Members manage to escape from the elevator and lever the doorway open, they arrive in the landing to the corporate offices of the Jewelry Barn.

The following locations correspond to those detailed in Map Two: The Jewelry Barn.

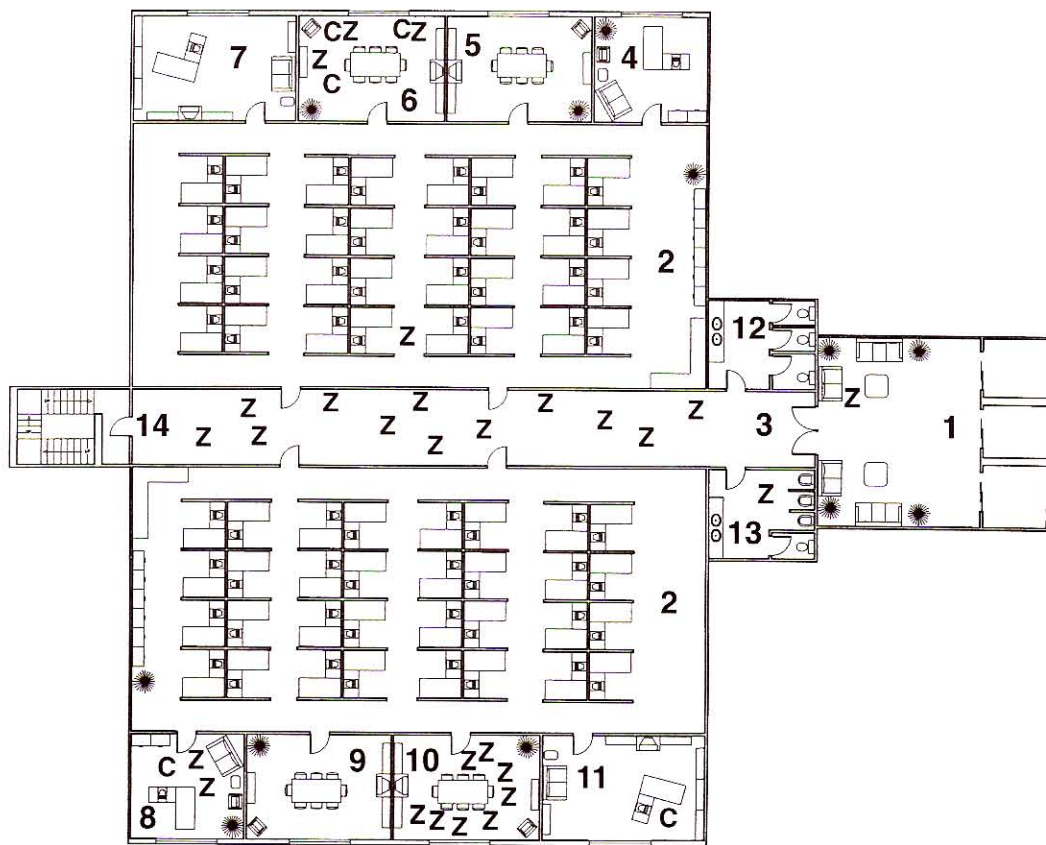
1: Elevator Lobby

The stink of death is overwhelming as the Cast Members throw themselves up and into the room. The lobby is littered with broken, mangled corpses, and in one corner, a truly loathsome ghoulish figure sits, gnawing on the bones of one body.

If this is the first time that all of the Cast Members experience the sight of these horrific creatures, call for Fear Tests all around. If any are severely failed, phobias such as claustrophobia, fear of the dark, or other long-term mental effects may occur.

Map Two: The Jewelry Barn

- 1 Elevator Lobby
 - 2 Cubicles
 - 3 Hallway
 - 4 Office
 - 5 Conference Room
 - 6 Conference Room
 - 7 Office
 - 8 Office
 - 9 Office
 - 10 Office
 - 11 Office
 - 12 Women's Restroom
 - 13 Men's Restroom
 - 14 Stairway Access
- Z Zombies
C Corpses



2: Cubicles

The two main rooms are filled to overflowing with cubicles for the office workers who normally inhabit this suite of offices.

The two areas are fairly interchangeable, and are described together. In moving through these two areas, the Cast Members should constantly be on the lookout for the shambling dead. The zombies are marked on the map, so use this as a guide when the Cast Members move through the rooms.

While the Cast Members explore the areas, the Zombie Master should take care to describe the horror that has fallen on this locale. Some possible options include:

In one cube can be found a coffee mug with "TGIF" printed along the outside. The hand of the mug's previous owner still clutches the handle of the mug, but the rest of the body is gone.

A bloody, mangled ghoul sits in front of a blank computer monitor, viciously banging away at the keyboard until it notices the Cast Members and lurches towards them.

A telephone handset dangles from its cord, swinging inches over the floor. If any of the Cast Members opt to listen to the phone, they hear quiet on the other end. Not complete silence, just quiet, and the occasional shuffling, dragging footsteps . . .

Improvise more as desired. Each Zombie Master has a better idea of what scares his players than we do. Use that.

3: Hallway

Chairs, filing cabinets, and other office detritus have been strewn about the area, making for a completely chaotic location. The green "Exit" lights at either end of the hallway illuminate the bloodthirsty zombies, casting a hideous pallor across their rotting forms. Blood spatters up the walls, and thick gore drips from the acoustic ceiling tiles.

The main hallway that crosses the floor is an abattoir. A dozen ghouls are meandering around the room, chewing on the corpses of twice as many victims. As the Cast Members watch, one ghoul is pushed away as the corpse it is eating suddenly rises up, and starts moving toward the Cast Members, its arms outstretched, and its organs drooping out of its perforated abdomen.

Again, call for Fear Tests when the Cast Members enter this area. The scene is one straight out of a nightmare. Blood and death surround them, and only those with the strongest stomachs are able to make it through here unaffected.

4: Office

This was once the personal office of the Narcissistic Jeweler character. Bad art prints hang on the wall, while a glowing digital clock shows the time. From the corner windows, the Cast Members can look out onto a warzone. Outside the building, police and National Guard units are firing on hordes of walking dead.

Not much of any use can be found in this room. There is a bottle of extremely expensive scotch in the drawer of the large oaken desk, however. The PC in this room is powered down, just like the rest on this floor, and may not be booted up.

5: Conference Room

This main conference room holds a large oak desk and a dozen leather chairs. A half-eaten deli tray sits on a counter at one end of the room. Papers, pens and other notes are scattered around the room and on the desk.

When the Cast Members enter the room, have them make Difficult Perception Tests or Perception and Notice Tasks. If any are made, they can hear something that almost sounds like whimpering or crying coming from the cabinets beneath the counter top along the wall.

If they go to investigate, whichever Cast Member opens the cabinet doors is assailed by a barrage of fists and screaming. Once they have a chance to step back (and assuming none of them opens fire . . .), they discover a survivor hiding in the cabinets.

This is June, an attractive girl in her mid-twenties. She managed to hide in the cabinets when the ghouls broke into this level of the building, and has been hiding out here ever since. She is near hysterical, and assumed that the Cast Members were more zombies coming to get her.

She does not yet understand what is going on, just that some "horrible people" have broken into the building and are killing everyone. She is convinced that these people are connected with the bombing of Genetech the night before, and nothing anyone can say convinces her otherwise.

6: Conference Room

Similar in style to Location 5, this conference room is a complete, bloody nightmare. The thick carpeting is soaked with blood and squishes underfoot as the Cast Members enter the room. Chunks of flesh and clots of meat and gore smear the walls and posh, leather chairs.

The torn and bloody corpses of three executives are now being rended and devoured by the three zombies within this room. Again, since the ghouls are intent on their bloody fare, the Cast Members are mostly ignored for the first few seconds after they enter the room. If they approach the zombies, or wait around for a long time, the ghouls attack.



June Banyon

Strength 2 **Constitution** 2
Dexterity 2 **Intelligence** 3
Perception 4 **Willpower** 2
Dead Points 26 **Speed** 8
Endurance Points 23 **Essence Pool** 15
Skills: Bureaucracy 2, Computers 3, Driving (Car) 2, Smooth Talking 3

Description: June is more than happy to join up with the rest of the Cast Members if they can convince her that they will help her escape. If for any reason they seem like they will not make it, she will tell them to get lost, and go right back into the cupboard where she was hiding when they entered the room. She is not taking any chances.

When the Cast Members peek into the room, ask for Difficult Perception Tests or Perception and Notice Tasks. Any who make it can see that resting on the table, among a collection of papers and notes, is what appears to be a hand-held battery-operated television set.

Once they clear the room of ghouls, they can grab the tiny TV with no problems, and try to get some local news. The Zombie Master should turn to Location 6: Office in Episode Four: Cellar Dwellers (see p. 22) for details on the newscast.

7: Office

The door to this office is locked. If the Narcissistic Jeweler character is still alive, he has a master key to open all the doors in the Jewelry Barn offices. Otherwise, the Cast members must knock down the door to enter.

Once inside, they find one small bastion of relative peace. The room is completely untouched by the rampaging zombies and the carnage outside in the halls and office space. Anyone who bothers to check the desk area notices a desktop calendar and today's date "X"-ed out. "App't with Dr. Logan" is penciled in over the entire day.



8: Office

The office here is a torn and bloody mess, much like the rest of the floor. Splattered art prints hang on the wall and tiny knick-knacks are strewn about the mangled room. The door has been ripped from its hinges.

Two ghouls sit in the room beginning their feast on a corpse. As the Cast Members enter the room, the zombies look up and move in their direction. If the Cast Members decide to fight it out with these zombies, at the end of the third Turn of combat, the victim on the floor rises up and joins in the struggle.

9: Office

This room is sparsely furnished -- a PC on a simple desk and a plain, canvas-topped office chair in front of it. It's fairly obvious that this room was being used either as a temporary workstation for visitors, or maybe it was being set up for permanent use by a new hire.

Now, it is just a slaughterhouse. Blood has sprayed over most of the surfaces of the room and drips from the fluorescent light fixtures. A foot protrudes from under the desk, but on searching more closely, no body is found to be attached, just a bloody, oozing stump.

10: Office

The door to this office has been locked from the inside. Anyone taking time to check out the door notices bloody handprints around the doorknob and the frame.

If anyone listens at the door for sounds in the room beyond, call for a Difficult Perception Test or Perception and Notice Task. A success causes the character to hear a shuffling, then a thumping behind the door.

Behind the door, the room is full of zombies. Half a dozen of the horrid shambling beasts managed to push their way in here in pursuit of meat . . . and they found it. When the Cast Members enter the room, there are eight zombies within, who all turn on the characters as they open the door.

If the Cast Members manage to clear the room of the living dead, they can take their time searching it. The room has been turned over completely. Potted plants are strewn about, papers tossed off the desk, the phone is off the hook, with no dial tone. A desk-type datebook is open to today's date. Written in pencil are a number of meetings and notes. One stands out: "6:00 pm: Jason's Little League Game."

Let the Cast Members stew over this for a moment. Let it sink in, in case they've lost the thought, that these things they're destroying were once people, with lives and loves, dreams and hopes.

11: Office

This office contains one ragged corpse, which has been

reanimated by the zombie poison, but there is not enough of it left to cause much harm. The arms have been torn out at the sockets, gristle and bone protruding from the gaping holes. The legs and lower portion of the torso have been ripped away as well. As it slowly humps its way toward the Cast Members, entrails ooze out of the ruined torso. Its cracked and yellow teeth gnash feverishly.

The décor of this office is much the same as the others: PC on a desk, a few books and other office supplies, all layered under a blanket of gore, bone fragments, and gobbets of torn flesh. Not a pretty sight at all.

12: Women's Restroom

The women's restroom is empty, dark and cold. With a flashlight, the party can get a pretty good look at the interior of the place. Bloody tiles on the floor attest to the fact that this room was no haven from the bloodbath that consumed the building. A lady's black pump lies in the center of the room. Closer inspection finds the foot still within.

The blood congealing on the porcelain tile floor makes for a slippery surface. Anyone entering the room must make a Simple Dexterity Test each Turn. If the character is running or moving quickly (as in a combat situation), the Test becomes a Difficult one. If the roll is failed, the Cast Member slips in the bloody mess and falls to the floor. No damage is done, except to the pride of the Cast Member who is now sodden with gore.

13: Men's Restroom

There is a single zombie in the men's room, wrestling with the closed door. His throat has been torn open, and a loathsome whistling escapes from his torn windpipe as he turns towards the Cast Members and growls.

The floor of this room is also slick with blood, as in Location 12 above. The same rules apply for the hazards of moving within this room.

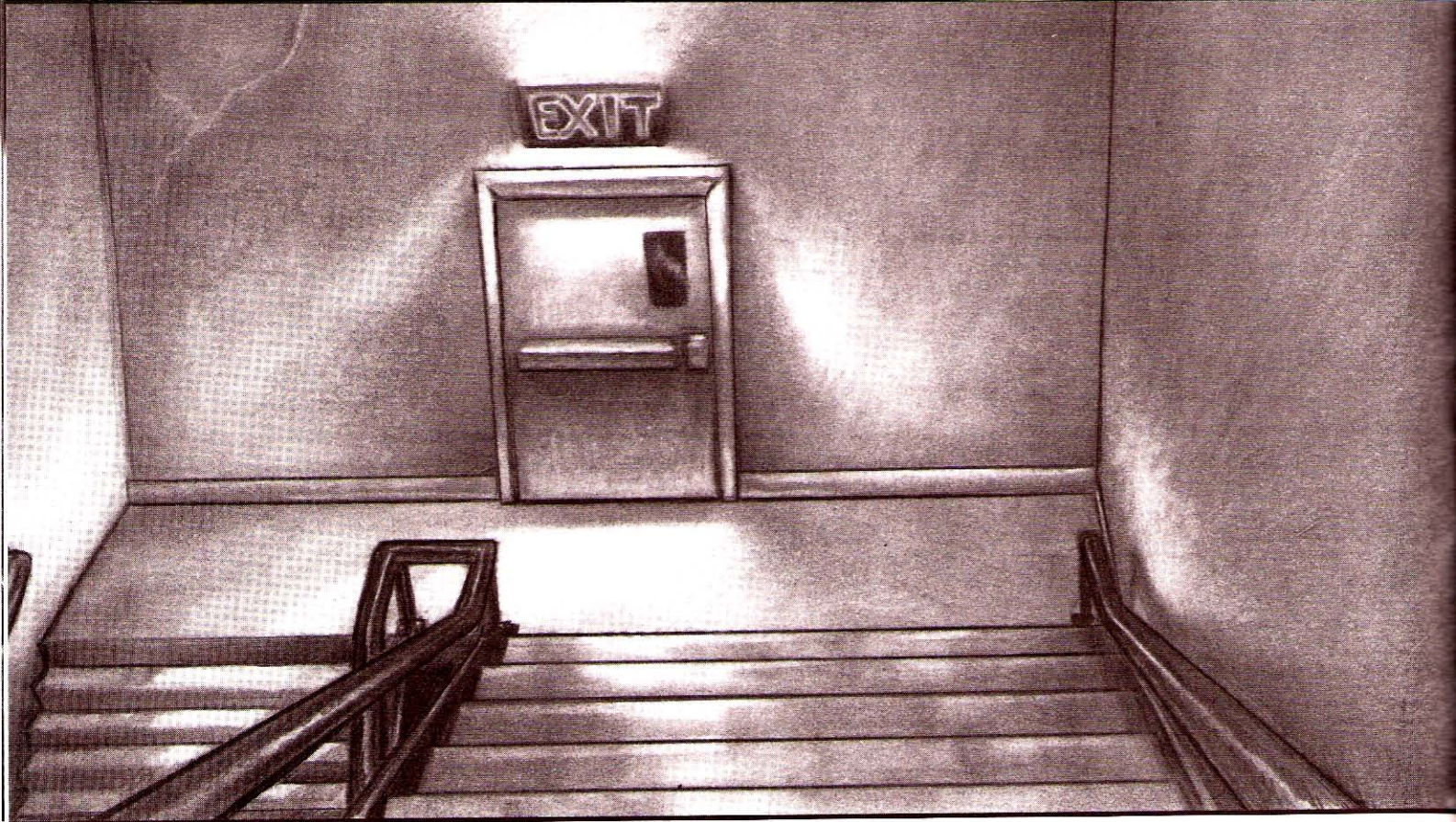
14: Stairway Access

The doors in front of the building's stairwell have been hastily barricaded in a futile attempt to keep the ghouls out. It is easy to see, however, that the precautions failed. Bloody handprints are smeared all over the doors, and the barricade has been pushed back by the opening of at least one of the doors.

Right now, however, the doors are closed and as with all the other stairwell doors in the building, are automatically locked from the inside.

If the players decide to open the doors (quite honestly their only way out), go on to Episode Six: Stairway to Hell (see p. 28).

If they decide to not open the doors and stay put, nobody ever comes to rescue them. They starve and die, and then rise to eat their companions. Easy choice, eh?



Episode Six Stairway to Hell

What's Going On?

The Cast Members have now arrived in the stairwell of the building. Whether they fought their way here from the cellar or the third floor is not important. The important thing is that the only way to safety is through the stairwell filled with zombies.

Setting the Scene

The stairwell of the building is massive, almost 15 feet across at the landing of each level. The building itself is 14 stories high, including the basement level, and the Cast Members must decide if they want to travel all the way up to the building's roof, or just jump out at street level and make a run for it.

The stairwell is actually fairly well lit, as the "Exit" lights on each level are powered by the emergency generator in the basement area. Note that the doors to the stairwell lock from inside the building. If the Cast Members wish to open the doors to specific levels of the building, they have to force the doors or destroy the locks somehow.

Tell the Story

The flow of this episode is actually very simple. The floors of the stairwell are basically exactly the same from level to level. The Zombie Master's main goal is keeping track of what the Cast Members are trying to do.

Chances are, whether they came here from the Basement or the offices of the Jewelry Barn, they have decided that they

have two options for escape. First, break out on the ground level, and try to fight through the hordes of zombies until they reach their cars. Second, make their way up to the roof and wait there in a relatively defensible position until help comes.

Zombie Masters must gauge the relative strength of the group at this point in order to throw appropriate enemies at them. A great number of employees in the building tried to use the stairs to get out of the building when the power went out and so there are a ton of zombies that could reasonably be standing (shuffling . . .) between the Cast Members and their goal.

To create a real fight for survival, with several Cast Members sacrificing themselves to save the others, throw a ton of baddies at them. If the group has already taken many losses, scale back the numbers a bit, or make the opposition less efficient and more prone to tumble down the stairs.

If the Cast Members decide to break out on the ground floor of the building, go to Episode Seven: Escape! (see p. 29).

If they decide to take the stairs all the way to the roof, go to Episode Eight: Up On the Roof (see p. 31).

If the players decide to get off on one of the other floors for some reason, wing it. Use the basic layout of the floor in Episode Five for the other floors in the building. Fill them with zombies and horrible gross stuff. To avoid this potential, have clearly audible banging and groaning noises emanate as soon as the group gets near one of the stairwell access doors.



Episode Seven Escapel

What's Going On?

The Cast Members have decided to fight their way on foot, eh? In this episode, they have entered the ground floor of the building in a desperate attempt to get away from the zombie hordes. From here, the Cast Members hopefully get to their cars, and away from the scene . . . or so they hope . . .

Setting the Scene

The ground floor of the building is quite literally crawling with zombies. The lobby of the building has been breached, and death is everywhere. The stink of blood and death is omnipresent as the Cast Members try to make their way to safety.

Tell the Story

The lobby area is full of the living dead (see Map Three: The Lobby). The Cast Members can easily see the large glass panel doorways leading to the outside world, but getting to them is the real trick. Seventeen zombies are lurching about in the room, and they turn their eyes towards the Cast Members as they enter the area. Over 30 mangled corpses litter the floor of this area, most chewed beyond recognition.

If any of the Cast Members stop to evaluate the situation before charging blindly at the zombies, call for a Difficult Perception Test or a Perception and Notice Task. Any who make it notice that the zombies seem to be avoiding the front and side doors, which have been liberally perforated with bullet fire. Furthermore, a disproportionate number of corpses lies in front of these doors.

At this point, however, the Cast Members probably do not care or do not notice. They simply make a beeline directly for the doors to the outside world.

As soon as they cross in front of the doors, shots are fired. The guard and militia outside the building have set up a perimeter watch on the building, as well as most of the other nearby structures. Unfortunately, the bloody and exhausted Cast Members are easily mistaken for zombies attempting to escape the building. After all, it is open season on zombies.

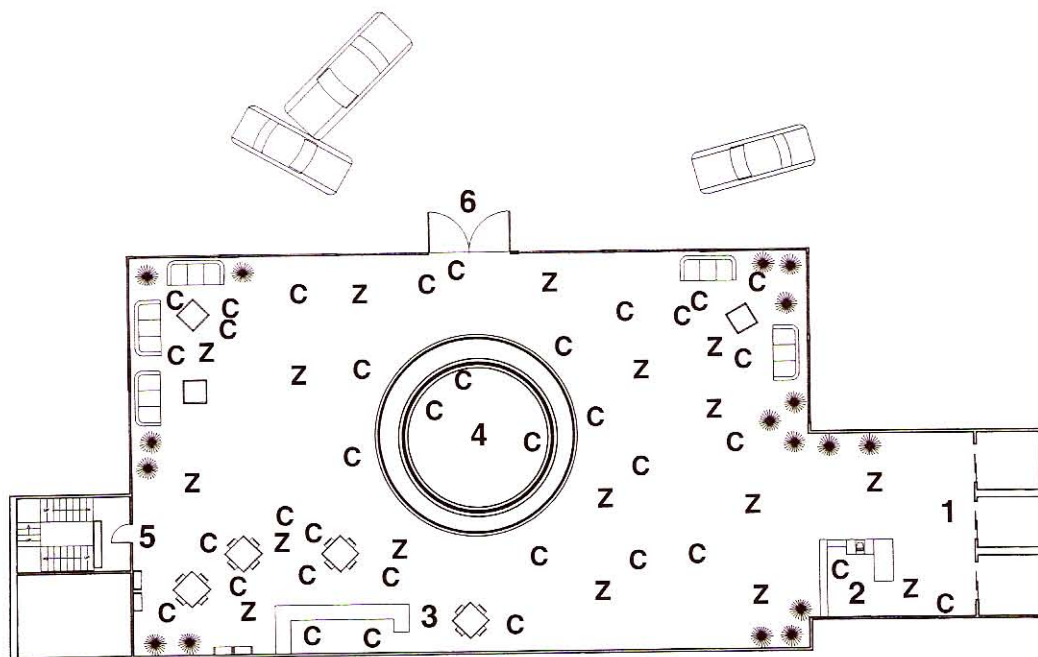
There are any number of ways clever Cast Members may try to alert the outsiders that they are not zombies, but desperately in need of help. Anything from waving a flag of some sort to flashing "S.O.S" on a compact mirror might work.

For every Turn that the Cast Members attempt such a feat, secretly roll a Simple Perception Test for the observers outside (Perception 2). When the roll is made, a squad of Guards

Map Three: The Lobby

- 1 Elevator Lobby
- 2 Guard Station
- 3 Coffee Shop
- 4 Fountain
- 5 Stairwell Access
- 6 Front Doors

- Z Zombies
- C Corpses



is dispatched to the building to lay down covering fire while the Cast Members escape through the closest door.

If the Cast Members do not come up with some way to get the attention of the Guard, they must start fighting the zombies. In this case, make a Difficult Perception Test each Turn for the Guard to notice the "zombies" fighting amongst themselves.

Once the Guard notices the Cast Members' dilemma, a squad of five soldiers is sent in to help the Cast Members make their escape. The Guardsmen signal to the Cast Members to approach the closest door, and begin to snipe at the zombies approaching. As the Cast Members reach the doors, the Guardsmen open them up from the outside, and lay down a hail of bullets at the zombies. Once outside, the characters are quickly ushered into a waiting military van and whisked to safety.

At this point, proceed to Episode Nine: Aftermath (see p. 33).

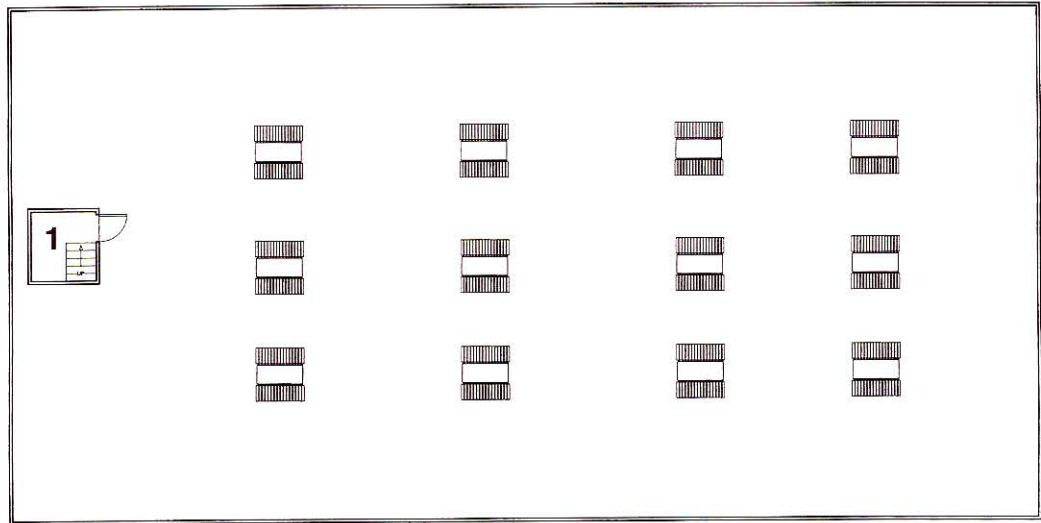




Map Four: The Roof

1 Stairway Access

 Air Condition Vent



Give them some time to stew over this. The battle is raging below, and no help is coming to them just yet.

They wait . . . and wait . . .

Thirty-five minutes after the police chopper promised help, they hear a bashing at the access door. Moments later, the door crashes open and a dozen zombies come crashing through the door and make a beeline for the Cast Members.

The zombies get closer and closer, when suddenly a rescue chopper comes flying in overhead. The Cast Members must now race to the chopper before they are overrun by the living dead. The chopper's pilots also have been given strict orders not to wait for anyone. If one of the Cast Members is dragged down by zombies, they do not stop and help. When the rest are on board, they take off.

Once all of the Cast Members are safely in the rescue chopper, proceed to Episode Nine: Aftermath (see p. 33).





Episode Nine Aftermath

What's Going On?

The Cast Members have survived the day. They've been taken to a rescue shelter and get a chance to rest.

Setting the scene

This scene should be played out rather calmly. The Cast Members are out of harm's way for now and get a chance to rest and meet with other survivors (not too many of those). Tension runs high here though as the rescue center itself is surrounded by the undead.

Tell the story

The Cast Members are taken into a ramshackle church looking out over the city. As they approach, they see that the perimeter has been surrounded by barbed wire, with armed sentries patrolling the fence.

This church is being used now as an emergency rescue facility. A squad of National Guardsmen is stationed within.

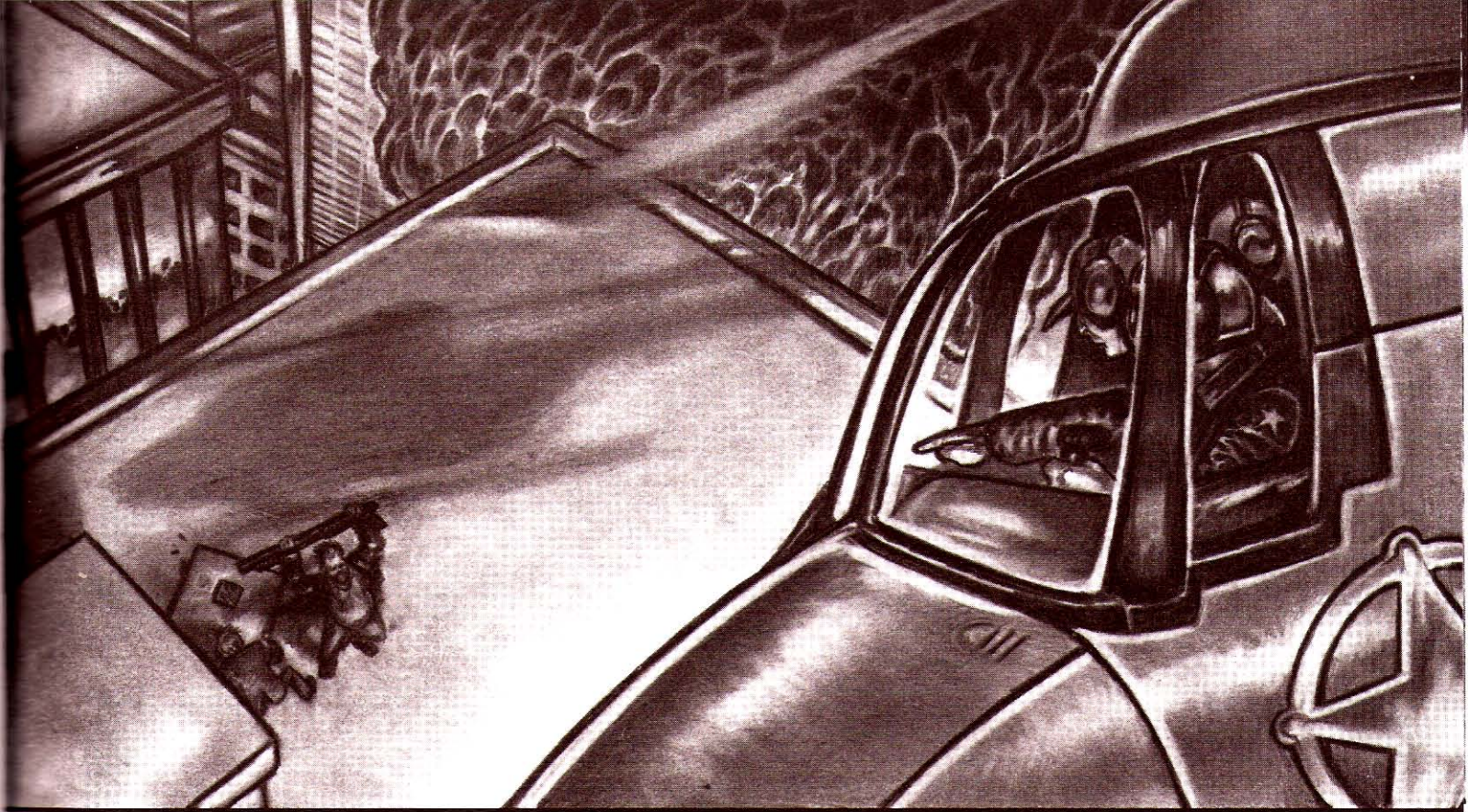
Upon arriving, they are introduced to Sergeant Fields, a gruff, no-nonsense type of man. He is tired and not too happy about babysitting a bunch of civilians, but there is not much he can do about it, and he makes this more than clear to the Cast Members.

They are brought to an area where they can shower and clean up and are given fresh clothes (camo green, what did they expect?). Soon they are introduced to a handful of other survivors. The characters can talk amongst these people and get an idea of what is going on, but it is not good. The "Zombie Plague," as the news is calling it, has spread like wildfire. Incidents of walking dead have been reported around the country, and the reports are increasing. At least three airliners have reported that passengers on their planes have shown symptoms, and one of those crashed over the Atlantic when the plane was overrun.

There is not much left for the Cast Members to do at this point. They have survived, and that is really most important.

Endgame

After all is said and done, the Cast Members who made it to the end of the adventure deserve their well-earned rewards. The rewards of this adventure are not set in stone. Take a look at the experience point awards section of the *All Flesh Must Be Eaten* rulebook (see p. 118) for typical experience awards. If the players did well, they could expect to receive 6 or more experience points. If they blew it badly, they are probably dead . . .



Episode Eight Up on the Roof

What's Going On?

Through hardships and trials, the Cast Members have finally made it to the roof of the building. From here, they have a good, defensible position. Unfortunately, they also have nowhere to run. They must sit and wait for help to come to them.

Setting the Scene

This scene should be played very sedate. The characters are now fourteen stories above the chaos in the streets and can barely hear the gunfire down below. There is an almost dreamlike quality to their surroundings after the horrors of the building. Of course, it is a beautiful day or evening. A gentle breeze ruffles their hair, and the warm glow of the sun removes the chill from their bones. It would be ideal, were it not for the periodic screams and rattle of gunfire.

Tell the Story

When the Cast Members finally blast through the lock of the access door and make it out onto the roof (see Map Four: The Roof), they are suddenly blinded by the brilliant sunlight or moonlight. They have been indoors with no light for hours, and this comes as something of a shock to them all.

Miraculously, there are no zombies on the roof of the building. Still, the characters must find a way to secure the door behind them so that none may come after them. There are a number of items on the roof that could be used to patch together a brace. Buckets of asphalt, rakes and shovels are nearby from a roof patching job aborted in haste. These could be piled in front of the door to block access easily.

The next step is to alert someone below that they need help. Yelling does no good, as they are too far up. The phone lines are all jammed with emergency calls, so trying to get help on a cell phone is no good either.

Three helicopters are flying over the area around the building. Two of them are police choppers and the third is a local news station's "Eye in the Sky." It is relatively easy to signal one or more of these choppers as they fly by, but be wary of what the Cast Members do to get attention.

If they just wave or flail about, they are probably ignored or, worse, shot at. They are all bedraggled, covered in blood and gore, and easily mistakable for the living dead.

If they show any sort of "intelligence" in the form of tool use (waving a T-shirt for a flag, signaling with a compact mirror), they are hailed over a loudspeaker by one of the police helicopters and told to hang tight until a rescue chopper can come to their aid.

Frustrated Writer

Norm

Str 2 **Dex** 3 **Con** 2
Int 3 **Per** 3 **Wil** 2
Lps 26
Eps 23
Spd 10
Essence 27

Qualities/Drawbacks

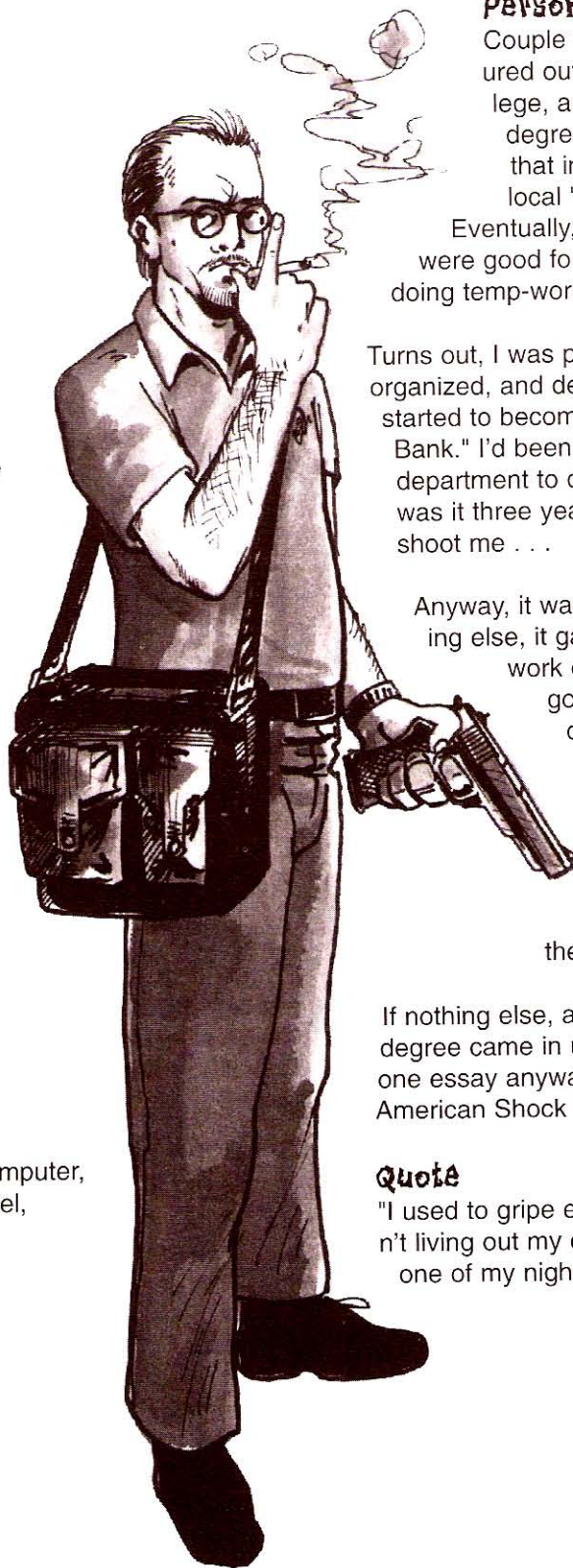
Acute Senses (Hearing) (2)
Artistic Talent (Writer) (3)
Charisma 1 (1)
Clown (-1)
Cowardly (-1)
Emotional Problem (Overprotective of Personal Space) (-1)
Recurring Nightmares (-1)

Skills

Bureaucracy 2
Computer Hacking 1
Computers 3
Driving (Car) 2
Humanities (Literature) 2
Instruction 1
Myth and Legend 2
Notice 3
Research 2
Smooth Talking 2
Storytelling 3
Streetwise 2
Survival (Forest) 2
Writing (Creative) 3

Gear

Notebook, Pen, Pencil, Laptop Computer, Pager, Dog-eared Kathe Kojka Novel, Pocket Flashlight



Personality

Couple years back, I had it all figured out. Slogged through college, and got an "Oh-So-Useful" degree in film. Managed to turn that into a high-paying job at a local "Wacky Burgers."

Eventually, I decided that my skills were good for something and I started doing temp-work.

Turns out, I was pretty good at getting crap organized, and detail-oriented enough that I started to become invaluable at "The Bank." I'd been bumped around from department to department for . . . shit, was it three years? Somebody please shoot me . . .

Anyway, it was a good gig and, if nothing else, it gave me the free time to work on my own projects. I've got a couple screenplays done, and a dozen short stories to my credit.

Eventually, I was gonna start sending them out to some agents or something . . .

.Then the shit really hit the fan . . .

If nothing else, at least now I can say my degree came in useful in the end . . . well one essay anyway -- "The Living Dead in American Shock Cinema."

Quote

"I used to gripe every day about how I wasn't living out my dream . . . now I'm stuck in one of my nightmares."

Narcissistic Jeweler

Norm

Str 3 **Dex** 2 **Con** 2
Int 3 **Per** 3 **Will** 3
LPS 30
EPS 29
Spd 8
ESSENCE 16

Qualities/Drawbacks

Contact (Gem Supplier) (1)
Contact (Precious Metal Supplier) (2)
Covetous (Greedy) (-2)
Delusions of Grandeur (-2)
Paranoid (-2)
Prejudice (choose one) (-1)
Resources (Rich) (4)
Status (1)

Skills

Brawling 3
Bureaucracy 4
Cheating 3
Computers 1
Craft (Jewelry) 3
Driving (Big Fancy Car) 3
Guns (Handguns) 3
Haggling 5
Questioning 2
Smooth Taking 3

Gear

More Jewelry Than Mr. T, Tinted Glasses, Big Fancy Car, Cellular Phone, Pager, Handgun, Latest John Grisham Novel On Tape

Personality

Look, I grew up on the skids, see? You want a self-made man? You're looking right at him. Maybe I'm not the most educated man in the world, but when the rest of the snot-nosed brats I grew up with were studying their history and art crap, I apprenticed myself to a local jeweler . . . watched everything he did, and then just improved it.

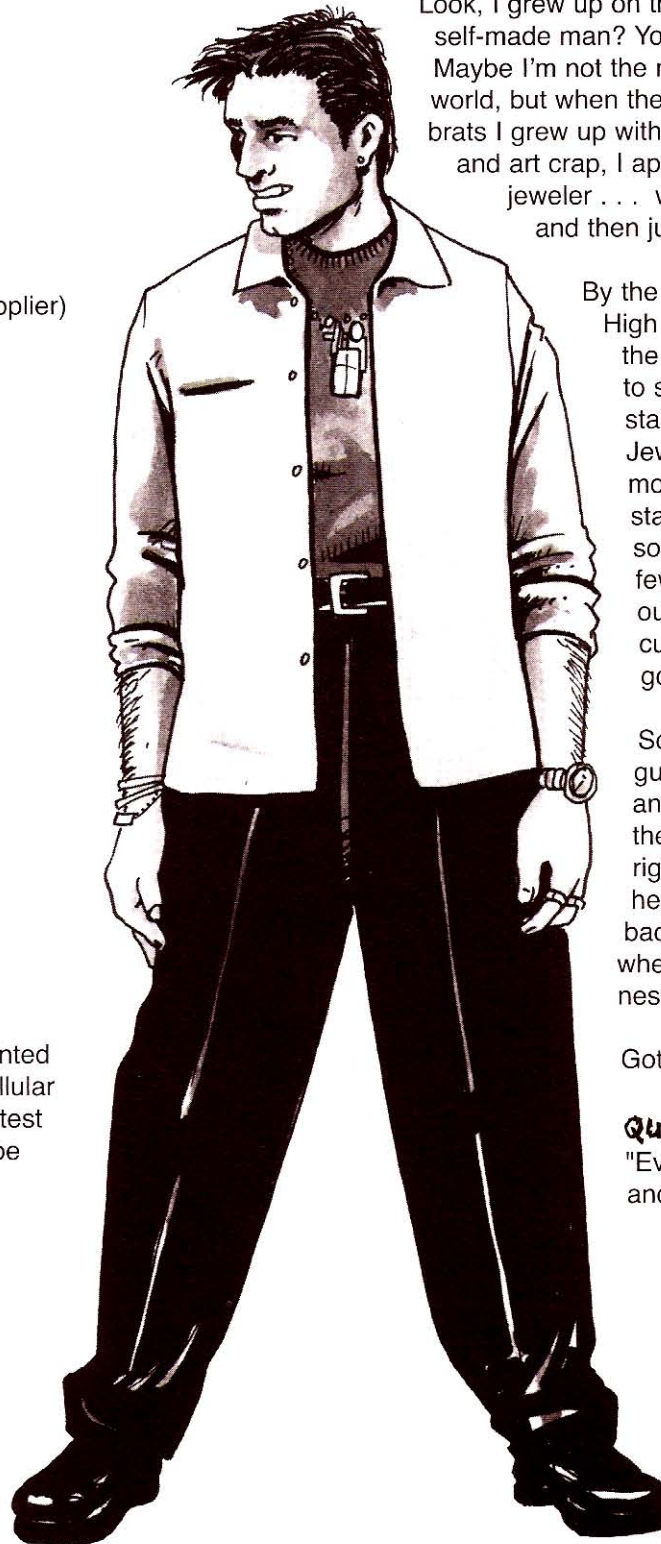
By the time I was finished with High School, I had the contacts, the know-how and the moxie to start and carry a financially stable jewelry empire: The Jewelry Barn. We put diamonds on every bride in the state and, yeah, maybe sometimes I had to bust a few heads to get the money out of some of our deadbeat customers, but whaddya gonna do?

So, now we've got dead guys crawlin' outta the muck and causing trouble all over the place. So, we deal with it, right? We pop 'em in their heads and stuff 'em right back into the ground. And when that's over with, it's business as usual.

Got it?

Quote

"Everyone's got a price . . . and I just set yours."



Distracted Secretary

NOFM

Personality

I don't care what anyone else tells you, life just isn't fair. See, I'd been working as a secretary at the corporate headquarters of the Jewelry Barn, largest diamond retail chain in the state, for like, a year and a half. Come on, you've seen the ads . . . "No one ever turned down for credit -- We guarantee it!"

No?

Well anyway, like I said, I was working there, but taking all these acting classes in the evenings at a local community college. Yeah, I was going to be a star. I'd worked my tight little ass off, I don't mind telling you, getting headshots, building up my resume. I had even landed an agent! Not a big, fancy Hollywood guy, but he was going to get me a few local spots, maybe even a featured extra role on something like "Nash Bridges," you know?

Then the whole world goes to hell. These gross, rotting dead people all walking around and killing folks, and now I don't have a chance anymore. Heck, even the malls are closed!

Quote

"I was going somewhere before all this happened. I could have been the next Shannon Doherty."

Str 2 **Dex** 2 **Con** 2
Int 3 **Per** 4 **Wil** 2
Lps 26
EPS 23
Spd 8
Essence 15

Qualities/Drawbacks

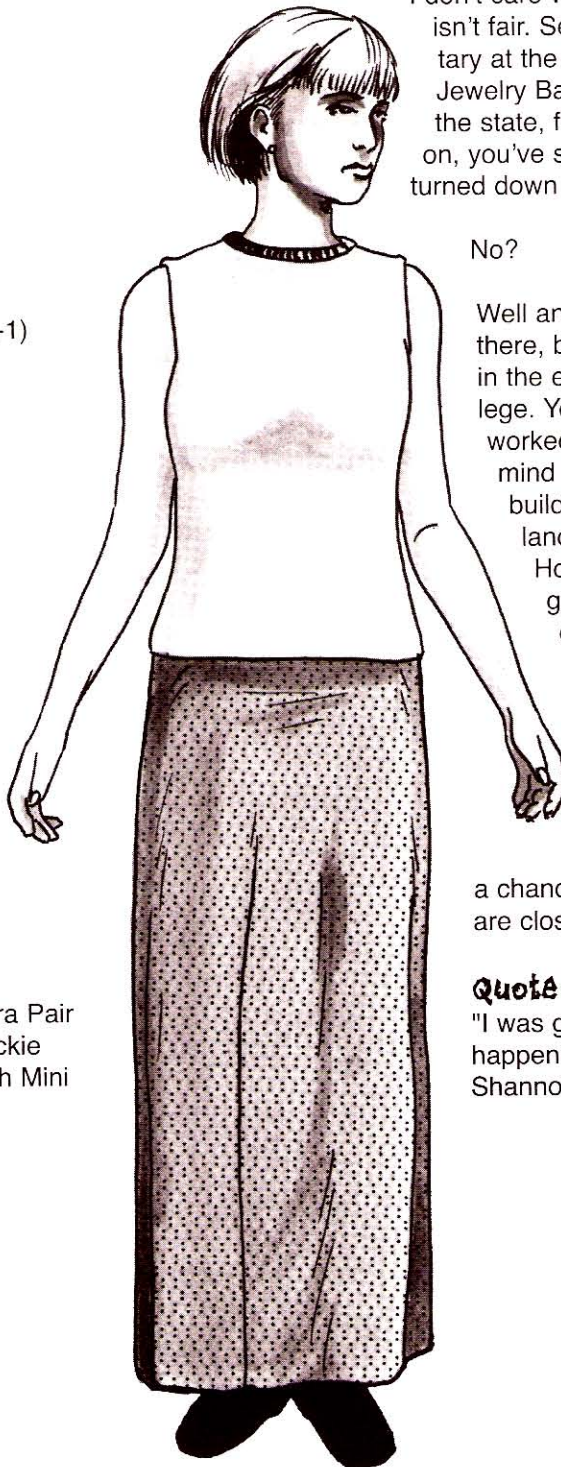
Attractive (3)
Covetous (Conspicuous) (-2)
Emotional Problem (Huggy) (-1)
Good Luck 1 (3)
Nerves of Steel (2)
Talentless (-2)

Skills

Acting 1
Beautician 3
Bureaucracy 2
Computers 3
Craft (Cute Fuzzy Things) 2
Disguise 2
Driving (Car) 2
Instruction 2
Martial Arts (Boxercise) 2
Myth and Legend (Urban) 3
Seduction 4
Singing 1
Smooth Talking 3

Gear

Makeup, Cellular Phone, Extra Pair Of Nylons, Pepper Spray, Jackie Collins Novel, Key Chain With Mini Flashlight Attached



Level-Headed VP

Norm

Str 3 **Dex** 2 **Con** 2
Int 3 **Per** 2 **Wil** 4
LPS 30
EPS 32
Spd 8
Essence 16

Qualities/Drawbacks

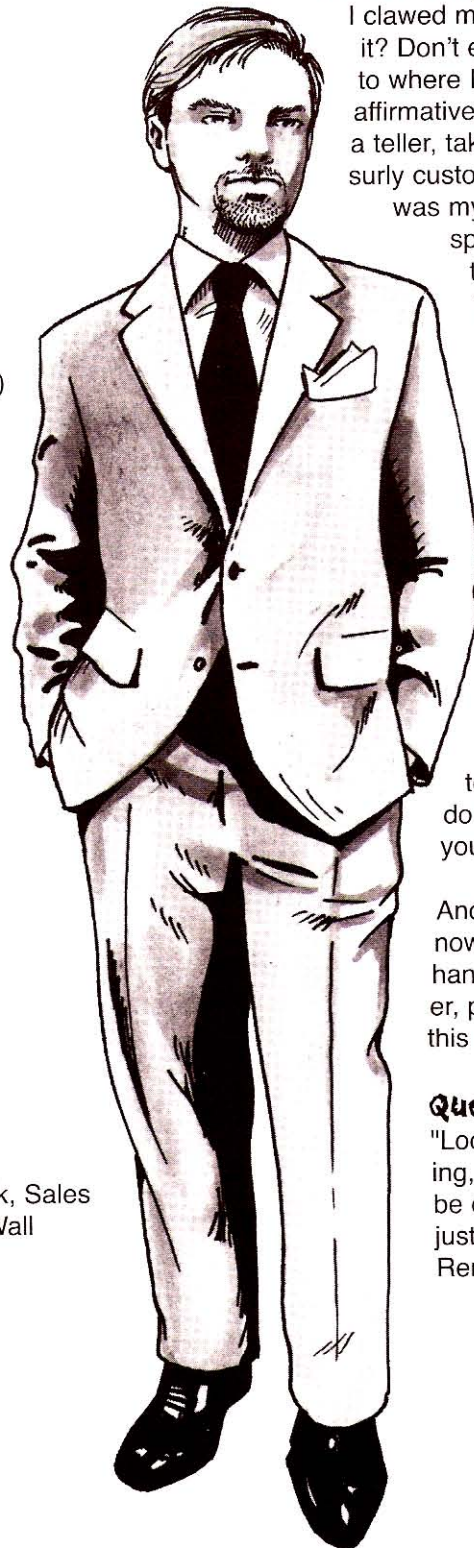
Addiction (Heavy Smoker) (-2)
Contacts (Banking) (2)
Covetous (Ambitious) (-1)
Emotional Problem ("Cold Fish") (-1)
Honorable (-1)
Obsession (Power) (-2)
Photographic Memory (2)
Reckless (-2)
Resistance (Alcohol) (1)
Resources (2)

Skills

Bureaucracy 5
Climbing 2
Computers 3
Driving (Car) 3
First Aid 1
Gambling 3
Haggling 3
Humanities (Economics) 4
Humanities (Business) 4
Language (Spanish) 1
Notice 2
Questioning 2
Research 2

Gear

Cellular Phone, Pager, Palm Pilot,
Notepad, Pen, Stephen Covey Book, Sales
Figures For Last Quarter, Today's Wall
Street Journal



Personality

I clawed my way up from the ground up, got it? Don't ever let anyone tell you that I got to where I am in the Bank because of some affirmative action crap. I started out here as a teller, taking crap day in and day out from surly customers who were convinced that it was my fault they couldn't control their spending, or got laid off. Yeah, I tried to be sympathetic, but eventually you just get tired of hearing the same crap every day.

And while I was doing that, I busted my ass and got my MBA. From there, it was just a straight shot to the top, and I didn't let anyone stand in my way. See, one thing I've discovered over the years is that management is management. Doesn't matter if you're orchestrating the takeover of your largest competitor or you're coaching your kids' little league team, if you can organize people to do the work you can't do yourself, you will survive.

And that's what it's going to take now, now that the world's gone to hell in a hand basket. We need to stick together, pull our own weight and get through this madhouse together.

Quote

"Look... I understand they're disgusting, and I understand that one used to be our carpool partner. But if we all just keep calm, we'll be fine. Remember, there's no 'I' in 'Team'."

Disgruntled Ex-Employee

SURVIVOR

STR 4 **Dex** 4 **Con** 4
Int 3 **Per** 3 **Wil** 2
LPS 43
EPS 35
Spd 16
ESSENCE 20

Qualities/Drawbacks

Acute Sense: Hearing (2)
Acute Sense: Sight (2)
Addiction (Heavy Alcohol) (-2)
Contacts (2)
Charisma (1)
Cruel (-1)
Delusions (Persecution Complex) (-1)
Fast Reaction Time (2)
Hard to Kill (3)
Prejudice (Rich) (1)
Resistance (Disease) (2)

Skills

Brawling 4
Cheating 2
Demolitions 2
Dodge 3
Driving (Car) 2
Driving (Motorcycle) 3
First Aid 1
Gambling 1
Guns: Handgun 3
Guns: Shotgun 3
Intimidation 3
Mechanic 2
Notice 3
Stealth 2
Streetwise 3
Survival (Urban) 3

GEAR

Sawed-Off 12-Gauge
Shotgun, 36 Shotgun
Shells, .38 Caliber
Handgun, 200 .38
Slugs, Dirty Clothes,
Leather Jacket, Bottle
Of Whiskey, Maglite

Personality

I worked for the Bank for ten long years. Ten years! You hear me, man? That job cost me my wife, my kids, but I kept working. I put in the long hours, the extra weekends, and for what? So some affirmative action plan could push someone up over me who was half as qualified as I was, and leave me in the dust.

Then the hammer fell. Sure, maybe the stuff I was checking out on the 'Net didn't exactly meet Bank standards, but come on, ten years washed down the tube, just because of that?

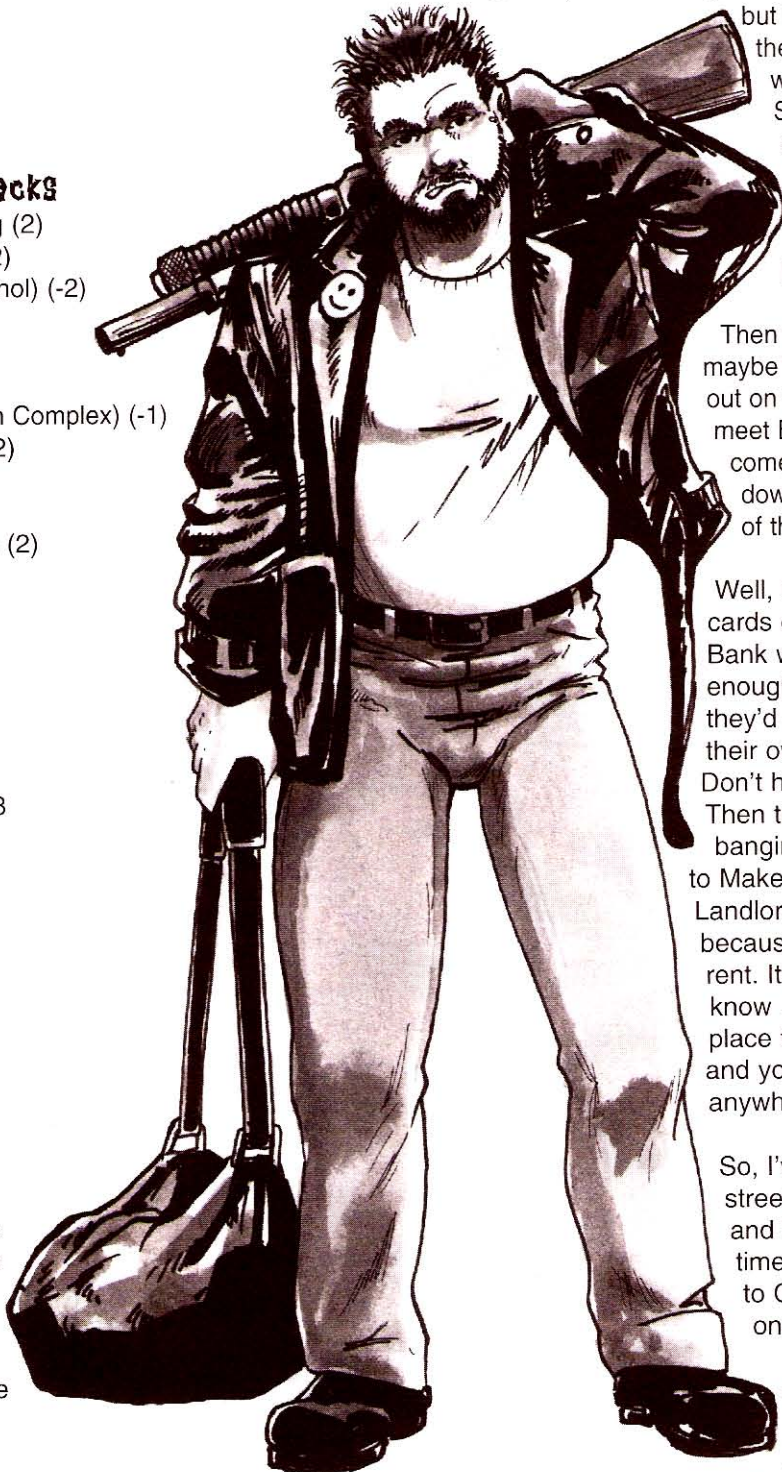
Well, I'd run up my credit cards of course, because the Bank wasn't paying me enough, and do you think they'd give a loan to one of their own to help pay it off? Don't hold your breath, pal. Then the repo guys started banging at my door. "Failure to Make Payments," they said. Landlord kicked me out next, because I couldn't make the rent. It's not my fault, you know . . . you work for a place for ten years, like I did, and you just can't find work anywhere else.

So, I've been living on the streets for two weeks now, and I've decided that its time to deliver a message to Corporate America . . . one they'll never forget.

Quote

"I gave my heart and soul for that company.

Then they chucked me out like yesterday's trash. Now I'm gonna make them pay in blood."



Frantic Intern

Norm

personality

I was always the creative type, but my folks were pretty savvy. They convinced me to go into advertising instead of wasting my life trying to become the next Andy Warhol, or Ernest Hemmingway, or something. So I majored in Graphic Design in college with a minor in Business.

Figured that'd be my ticket up. Last year in college, I landed a sweet internship in the Marketing Department of the Bank. Started out making coffee, but pretty soon, they realized I had more talent than they could use.

Suddenly, I was helping out with ad layouts and sitting in on meetings. I had pretty much been assured of a job after I graduated, too. Life was going well. Yeah, I still had to run for coffee every once in a while, but hey, that's the price you pay, you know?

Quote

"Right, where does this one go again?"



Str 2 **Dex** 1 **Con** 2

Int 4 **Per** 3 **Wil** 2

LPS 32

EPS 23

Spd 6

Essence 14

Qualities/Drawbacks

Cowardly (-1)

Emotional Problems (Fear of Failure) (-1)

Hard to Kill (2)

Photographic Memory (2)

Resources (1)

skills

Bureaucracy 1

Computers 4

Driving (Car) 1

Fine Arts (Graphic Design) 3

Humanities (Business) 2

Instruction 2

Language (French) 2

Notice 2

Play Instrument (Guitar) 3

Research 2

Singing 2

Smooth Talking 2

Stealth 2

Streetwise 2

Writing (Technical) 2

GEAR

Notepad, Broken Pencil, Walkman & Personalized Mix Tape



Part Three New Rules

Campaign Levels

All Flesh Must Be Eaten, and other Unisystem games, may be played a number of different ways with different themes. The main rulebook assumes a middling level of campaign where the party ranges from fairly overmatched (all Norms) to pretty capable (all Survivors and Inspired). For those desiring a more defined set of power levels, the easiest way to vary the game is to assign a campaign level. Three such levels are suggested below.

Pre-Heroic: This is a campaign emphasizing the horror in survival horror. Characters are young and inexperienced, or just those not much different from the average person on the street. Characters tend to develop and evolve quickly, if they survive, in a Pre-Heroic game level. Characters in Pre-Heroic games are almost always Norms. Other Character Types may be chosen to add a "larger-than-life" protagonist, or if their point allocations are brought more in line with the Norms (drop Attribute, Quality and Skill Points by 5, leave Metaphysic Points the same). Zombie Cast Members are not appropriate for this level.

Heroic: This is a slightly higher campaign level, and the default for Character Types other than Norms. Characters have a goodly number of skills and abilities, but are not world-beaters. Character development is slow but steady, and moderately powerful foes may be engaged, and sometimes beaten. All the regular point allotments in the character creation rules are set for Heroic games. No changes are necessary.

Legendary: In this campaign level, the characters are powerful and renowned. They have many skills and abilities. They are tough, strong and smart. The characters usually wield a degree of power and influence over groups or sectors of society. Such characters advance slowly, if at all, but may challenge, and be challenged by, the mightiest of foes. Characters at this level get an additional 40-50 character points divided among the different categories, with most extra points going into the Skills and Metaphysics categories. Zombie cast Members gain additional points in their general pool (some may be used to increase Attributes, but be careful about play balance issue there). Norms are not really viable at this level, the other Character Types are far more appropriate. Legendary characters are not recommended for most *All Flesh Must Be Eaten* game settings. Horror is difficult to convey when the character can stand up to most threats. They "fit" better in other Unisystem roleplaying games.

Optional Skill Point Generation System

If one of the campaign levels detailed above is used in an *All Flesh Must Be Eaten* game, and the Optional Skill Point Generation System is employed, some adjustment must be made. The following formula is used to determine Skill Points:

Character Type: Inspired get 10 points. Norms get 15 points. Survivors get 25 points.

Intelligence: 3 points per level of the character's Intelligence Attribute. Characters with 0 Intelligence or less get only one point.

Age: Starting characters are assumed to be 18-30 years old (player's discretion). Younger characters subtract 5 points from their total Skill Points. Every 10 years after 30, characters add 5 Skill Points but subtract 2 levels from Attributes (these subtractions can be taken from any Attribute).

Social Level or Resources: Characters with a positive Social Level or Resources take the highest level in either of those Qualities and add 1 Skill Point per level. Characters with Resources of 0 or below do not get a bonus or penalty.

Campaign Level: Pre-Heroic campaigns give 5 points to Survivors, 3 points to Norms, and 2 points to Inspired. Heroic campaigns grant 10 points to Survivors, 7 points to Norms, and 5 points to Inspired. Legendary campaigns provide 15 points for Survivors and 10 points for Inspired.

Creating Zombie Cast Members

A rudimentary zombie Cast Member creation system exists in the *All Flesh Must Be Eaten* main rulebook in the Rebirth Into Death setting (see p. 210). For those who want a bit more out of their zombie character creation process, the following is suggested.

The Basics

Zombie characters start with the basic zombie template relevant to the setting contemplated. The player adds the Problem Solving and Long-term Memory Aspects (see *All Flesh Must Be Eaten*, p. 156), unless they are already part of the basic zombie's make-up. This boosts the Power level by up to 20 points. The result is a playable Cast Member -- one that engages in basic human reasoning and can retain learned skills.

From there, players may spend 10 points on Attributes following the usual spending patterns (1 point per level up to 5, 3 points per level after that). Note that human maximums do not apply to zombies. Each point spent on Attributes increases the Power level by one.

At this point, Secondary Attributes should be calculated as normal, except for Endurance. Zombies don't do endurance.

Now, subtract the zombie Cast Member's Power level from 90. The difference is the number of character points the player has available to spend on Qualities, Skills, Metaphysics and Zombie Aspects. Up to 10 points of Drawbacks may also be taken.

Language

Most zombie Cast Members will also want the Language Aspect. This adds 1 point to the basic zombie's make-up. Language is not mandatory, however, so it is not addressed in this "core" creation section.

For those who have not noticed, *All Flesh Must Be Eaten* Character Types (other than the Norm) are built by dividing 70 points between the Attribute, Quality, Skill and Metaphysics categories. A zombie character draws from a 90-point pool, but must spend roughly 20 points getting to a level of cognizance that normal humans take for granted (Problem Solving and Long-term Memory). Still, given the powers available to zombies via Aspects, and the greater flexibility afforded to move points between the categories, zombie characters are almost always a bit more powerful than living Cast Members. Zombie Masters may limit zombie player choices to curtail min-maxing, or grant additional points for a more high-power game.

Zombie Character Creation Sample, Part I

Susanne decides to play a zombie character and the setting being played uses the Basic Zombie from the main rulebook with a Brain Weak Spot addition (+6 Power). After adding Long-term Memory and Problem Solving, the Cast Member's Intelligence increases to 2, and the Power level becomes 31.

Susanne spends her 10 Attribute points increasing the character's Attributes as follows: Strength 3, Dexterity 4, Constitution 3, Intelligence 3, Perception 3, Willpower 4. The new Power level is 41.

Just to even things out, Susanne decides that her walking dead habitually smokes Lucky Stripes through malformed lips (the physical harm from this Addition is irrelevant, but the psychological compulsion remains). This 1-point Addiction Drawback results in a Power level of 40.

Subtracting the new Power level from 90 results in a total character point pool of 50. Susanne can now begin buying Qualities, Skills, Metaphysics and Aspects.

Zombie Character Creation Sample, Part II

Susanne decides her undead protagonist is a religious type with a direct connection to a higher power. She purchases the Gift (5 points), Inspiration (5 points), and the Miracles Divine Sight and Holy Fire (5 points each). She also decides to increase her character's Essence supply a bit by taking 5 levels of Increased Essence Pool. This burns 25 of her 50 points. Susanne also grabs 2 levels of Hard to Kill, increasing the Dead Points of the character's brain to 21. Her remaining character point pool stands at 23. Most core zombie Aspects are set by her setting zombie template. Still, Susanne decides that Infravision (Power 6), Language (Power 1) and Regeneration (Power 2) sound cool, and spends another 9 points. With her remaining 14 points, Susanne purchases a few basic skills. Humanities (Theology) 2, Rituals (Religious) 2, Questioning 2, Singing 1 and Smooth Talking 2 seem appropriate for her work with the faithful and doubting alike. Hand Weapon (Club) 1, Dodge 2, and Guns (Handgun) 2 keep her from being a liability in a fight. Finally, she gets Brawling 2 for free as part of her basic zombie template. Thus ends the supply of character points.

Qualities

Qualities (and further Drawbacks) are purchased as in normal character creation. Zombies may purchase any Supernatural Quality or Drawback desired.

Additional Dead Points may be gained through the Hard to Kill Quality. The Essence Pool may be supplemented by the Increased Essence Pool Quality.

Qualities or Drawbacks that affect Endurance Points may be taken but no points are gained or lost. It would seem that any zombie would have the Recurring Nightmares Quality, but that would have no game effect and thus would not supply additional character points.

Skills

Skills may be purchased at the regular prices. Depending on the state of the corpse (Missing Limb Quality, lack of Language Aspect), certain skills may be unusable.

Zombie Cast Members may not employ the Optional Skill Point Generation System. Their advantage lies in the flexibility to move points among categories (other than the Attributes). That feature undermines the applicability of the optional system. Zombies may benefit from the Age Quality (see *Zombie Master's Screen*, p. 43) and its addition to Skills (among other things).

Metaphysics

Metaphysics may be gained at regular cost. Note that the Gift Quality remains a prerequisite for such abilities, and must be purchased. Inspiration must also be purchased if Miracles are desired.

Aspects

Aspects not already settled by the basic zombie template for the setting at issue may be purchased from Chapter Five: Anatomy of a Zombie of the main rulebook, or from those listed in other supplements. In general, this means that only special features, and the Language Aspect may be chosen. Core Weak Spot, Getting Around, Strength, etc. Aspects may not be added. For example, if the basic zombie template of the setting has the Strong Like Bull Aspect, the Monstrous Strength Aspect may not be purchased. The Special Strength Features, like Damage Resistance and Flame Resistance, may be gained.

The Power of an Aspect equals its cost in character points.

The final zombie character looks like the Undead Reverend on the following page.

Effects of Damage

Zombies suffer no degradation in abilities due to Dead Point losses. Damage affects them only as provided in the main rulebook (see *All Flesh Must Be Eaten*, pp. 147, 152-153). Remember that Dead Points taken to areas outside the Weak Spot (if any) are generally ignored. The downside is that once Dead Points are extinguished, the zombie goes down. Unless specified by a particular Aspect, no zombie may have negative Dead Points.

Zombie Recovery

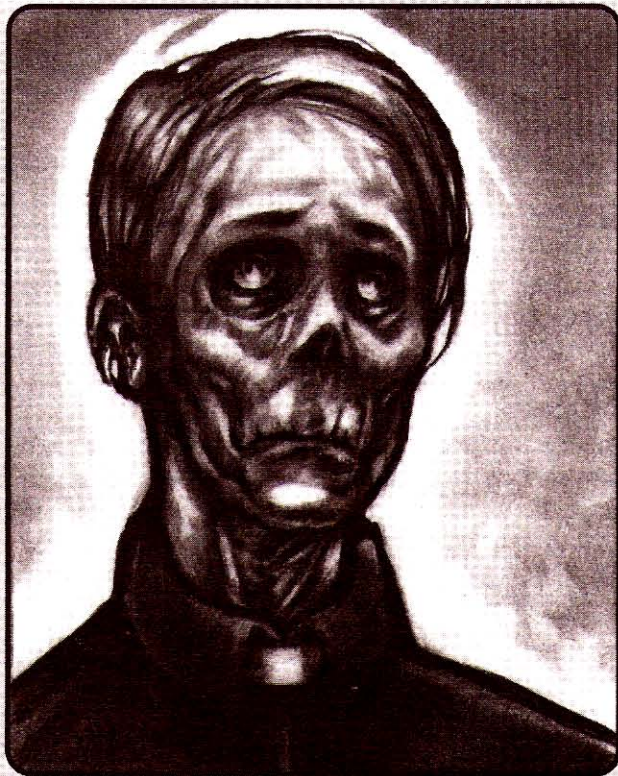
Most zombies do not recover Dead Points. They get one unlife, and they better preserve it.

More important zombies, such as principal Adversaries, Supporting Cast or Cast Members, may heal by consuming -- you guessed it -- flesh (or whatever it is they feed on). For each allotment of sustenance consumed above the required amount to avoid starvation (see *All Flesh Must Be Eaten*, p. 154), the zombie regains a number of Dead Points equal to the Power of its Sustenance Aspect. For example, a zombie with the Weekly Sustenance Aspect (Power 4) must consume 24 ounces a week. If it consumes 48 in any given week, it will heal 4 Dead Points. 72 ounces heals 8 Dead points, and so on.

Zombies with the Who Needs Food? Aspect (Power 8) recuperate 1 Dead Point per minute, as long as they can access their source of reanimatory energy. Otherwise, they regain nothing.

Depending on the setting, or certain Aspects chosen (see, e.g., Regeneration, *All Flesh Must Be Eaten*, p. 159), zombies may be restored in other ways.

All zombies regain Essence Points as other characters do (see *All Flesh Must Be Eaten*, p. 114). As they have no Endurance Points, recovery of those points is irrelevant.



Undead Reverend

Strength 3 **Constitution** 3
Dexterity 4 **Intelligence** 3
Perception 3 **Willpower** 4
Dead Points 21 **Speed** 14
Endurance Points n/a **Essence Pool** 45
Qualities/Drawbacks: Addiction (Habitual Smoking) (-1), Gift (5), Hard to Kill (2), Inspiration (5), Increased Essence 5 (5)
Skills: Brawling 2, Dodge 2, Guns (Handgun) 2, Hand Weapon (Club) 1, Humanities (Theology) 2, Rituals (Religious) 2, Questioning 2, Singing 1, Smooth Talking 2
Metaphysics: Divine Sight (5), Holy Fire (5)
Attack: Bite damage D4 x 2(4) slashing
Weak Spot: Brain
Getting Around: Slow and Steady
Strength: Dead Joe Average
Senses: Like the Dead; Infravision
Sustenance: Daily; All Flesh Must Be Eaten
Intelligence: Problem Solving; Long-term Memory; Language
Special: Regeneration

Zombie Improvement

Zombie characters earn experience points just like the living. These points may be spent in the same way to increase abilities. New Aspects are gained at double their Power cost, and a Story rationale for such a significant change should be devised by the Zombie Master and player.

New Qualities

Age

5 points/level Supernatural Quality

Some characters have been alive and active for several life spans. Ancient characters are very powerful, having refined their powers with centuries of practice.

For the living, some other Quality or ability must be available that keeps them alive for so long (such a capacity will be discussed in the applicable *All Flesh Must Be Eaten* or Unisystem supplement). Zombies, unless otherwise indicated in the particular setting, are assumed to have the innate abilities to unlive forever (of course they may not be useful for much of anything if they do not get their regular chow, see *All Flesh Must Be Eaten*, p. 154). This Quality determines not whether they can unlive for long periods of time, but how long they have unlive.

Each level of Age adds one century to the character's life span. Truly ancient beings (nearly a millenium old) have ten or so levels of Age, and are extremely powerful. As such, they are not appropriate as Cast Members in Pre-Heroic and Heroic games, or even in most Legendary ones.

Note that the Age Quality refers to periods during which the character was active. Any given zombie may have periods of "down time:" times when they were essentially dormant due to lack of food. A player who wants to create a zombie character from a truly ancient period can do so, adding as many levels of Age as he can afford, and considering the rest of the time to be "down time" for whatever reasons. The bonuses the character gets are restricted to those levels of Age bought, however. It was during these times that the character is considered active. Zombie Masters may, at their discretion, limit the Age bonuses per level to a maximum of 3 points or the appropriate Attribute, whichever is lower.

In game terms, Age gives the character more points to put into the Skills and Metaphysics categories, and raises the character's Essence Pool. Each level of Age gives the character one point per level of Intelligence to put into Skills, one point per level of the character's highest mental Attribute (Intelligence, Willpower or Perception) to put into Metaphysics or Aspects (player's choice), and one extra point to their Essence Pool per Willpower level. These category divisions must be maintained even for zombie characters who generally have a single pool of character points. It is suggested that the zombie character be created normally, then the Age Quality and its benefits addressed at the end.

Age is not without its drawbacks, however. Over time, enemies, delusions and secrets are accumulated, and these always seem to outlast friendships, sanity and renown. For each level of Age, the character must take one level of either Adversary, Secret or Mental Drawback, and gains no character points for these Drawbacks.

For example, Jose creates a 130-year old zombie, Han. Around his 30th birthday, Han became a zombie. Jose purchases one level of Age, giving Han 4 extra points for Skills (his Intelligence is 4), 5 points for Aspects (based on his Willpower), and 5 extra Essence Points. Finally, Jose decides that Han has gained a 1-point Adversary over his extended lifetime. Jose could set the zombie's age at 530 years, and keep the same single level of Age Quality. That would mean for 400 years Han was without food and essentially dormant. If Han does not have some regenerative capacity, he's going to look pretty awful after 400 years in deep storage!

Essence Channeling

Variable Supernatural Quality

This ability allows the practitioner to manipulate his internal supply of Essence and project the strength of his soul into the material world. This Quality is most often chosen by those with Metaphysical Powers that require Essence.

Essence Channeling is bought in levels using Quality or Metaphysics Points. The levels determine how many Essence Points may be drawn from a character's internal pool each Turn. They also indicate how many Essence Points are recovered every minute. The cost, in either character or experience points, of each level of Essence Channeling is found in the nearby table.

Essence Channeling Cost Table

Level	Cost
1-5	2 points per level
6+	5 points per level

For those with lower levels of Essence Channeling, or those using high Essence cost Powers, some time must be spent gathering the necessary power. Strange postures or sounds, slow movements or a calm demeanor -- all this might seem mere trappings, but it usually masks the meticulous gathering of Essence needed to power whatever mystical strike will be sprung on an opponent.



New Aspects

For those who want more out of their zombies, here are a few new Aspects for terrorizing and dismembering the living or dead.

The Weak Spot

Vulnerability

Power: VARIES

Sometimes aiming for the head is not the best way to bring a walking corpse to its knees. Some are particularly susceptible to certain substances. Most zombies are instinctually aware of their weakness, and avoid it as best they can. The Power of this Aspect is set by the Zombie Master depending on the nature and availability of the substance. This Aspect is only worth -1 points for unusual items like gold or a rare type of wood from the Amazon. For -3 points, however, more common objects such as silver, steel, iron or even plastic are anathema to the risen dead. For -5 points, water would do the trick.

All attacks made with the specific vulnerability do damage directly to the zombie's Dead Points no matter where they strike, or, for those zombies without a Weak Spot, speed up the disintegration of its powerful body. The object causes 1 point of damage per Turn of contact, and increases the damage Multiplier of all weapons made of that substance by 1. For example, a zombie with Vulnerability (Silver) would take 1 point of damage per Turn of contact with that metal, or $D8(4) \times (\text{Strength}+1)$ damage per attack from a silver club (rather than the normal $D8(4) \times \text{Strength}$).

Getting Around

Flying

Power: +6/+10

Some of the zombies from Hell, or those created by biological/genetic research companies, possess large, bat-like wings. Given enough room to spread their wings, these zombies can fly at Speed 25. Those with the high-powered version of this Aspect do not need wings (or large ones anyway).

Wall Crawling

Power: +5

Due to a sticky excretion, or biological mutation/modification, the zombie is a peerless climber, able to scale any surface, including vertical concrete, the glass walls of skyscrapers, and even across ceilings, without falling off. Of course, taking a lot of damage in a single attack (20 Dead Points or more) will dislodge the zombie, causing it to fall (not that that hurts it too much). Zombies crawl at a Speed of 3 feet (one meter) per Turn. Increasing the Power level increases the feet per Turn by an equal amount (6 Power gives 4 feet per Turn, 7 Power gives 5 feet per Turn, etc.).

SENSES

ESSENCE SENSE Power: Perception x 2

Most common among magically-created and Soul Sucker zombies, this power enables the zombie to track large quantities of Essence (Essence Pool: >30+), or any expenditure of Essence (such as that used to power Miracles). No matter what obstructions lie between the zombie and the Essence source, the zombie will sense it. Range equals ten times Perception in yards.

Spreading the Love

Nobody LOVES ME Power: -5

Maybe it was not infected properly, or maybe it is not doing it right, or maybe it is just too damn ugly for even the dead to love. Either way, the zombie just cannot make more like it. No armies of the undead shambling across early-morning fields, this poor creature has to do all the hard killing work itself. And that includes fighting off entire towns armed to the teeth with flamethrowers screaming for undead heads on a platter.

Special

Bound Power: VARIES

Freedom is for the living, not the dead. Sometimes the living dead were created to be servants, other times they just seem compelled by inscrutable rules. Either way, some of the walking dead have fewer "inalienable rights," and some are little more than robotic slaves.

This Aspect has two parts, establishing control and commands possible. Both parts range from -1 to -5; the total value of the Aspect is the sum of both parts (-2 to -10). The precise measure of each part is set at the discretion of the Zombie Master. Some samples are provided below.

Control: For -1 point, establishing control is exceedingly hard to achieve, perhaps requiring years of study or special and rare components. For -3 points, a reasonably common substance (iron, silver) or a time of the day may be needed to establish control, but some sort of knowledge is usually required as well. It is hard to bind a zombie if the would-be controller is unaware it can be controlled. For -5 points, control is ridiculously easy to assert, either requiring common items (wood, water, crosses) or perhaps some phrase that can be stumbled across, whether in knowledge or desperation.

Commands: For -1 point, only the simplest commands can be given ("Don't kill me!"). For -3 points, more compelling commands can be given ("Kill him, and him, and him. Oh, and her too"). For -5 points, any command can be given, including such things as "Obey my every command" or "Destroy yourself." To resist a command, a bound zombie must make a Difficult Willpower Test with a penalty equal to

the number of points gained from the power of the commands. A zombie with -5 points trying to resist the command "Destroy yourself" must pass that Difficult Willpower test with a -5 penalty . . . pretty tough.

Dr. Doolittle Power: +5

Normally, zombies can only gain sustenance by feeding on human brains, organs, blood, etc. Shambling dead with this Aspect can gain the same feeding benefits from animals. Of course, it is not so horrible when humans are not involved. Some call these zombies "namby-pamby"; others label them flexible and adaptive to their surroundings. It is all a matter of taste, really!

Spit and Bubblegum Power: -2/-4

They say that some undead climb from the grave through strength of will alone; for zombies with this Aspect, that is more than a cute euphemism. They are, quite literally, held together by will alone, and if that control slips just a little bit . . .

This Aspect is triggered when a zombie begins starving (see *All Flesh Must Be Eaten*, p. 154). The first effect is that the zombie no longer recovers Essence Points as normal. Also, the -2 point variety forces the hungry dead to make a Difficult Willpower Test once a feeding period or permanently lose 3 points of Essence. Those afflicted with the -4 point version must make that same test, or permanently lose 5 points of Essence. As the zombie's Essence pool is depleted, its undead body begins to decay faster and faster, with pieces falling off and crumbling to dust until, in the inevitable end, all that is left is a pile of white ash and a few shards of bone.

Vomit Power: VARIES

Digesting all that raw flesh and brains requires powerful digestive juices, and a zombie with this power can spew that vomit over a hapless victim. Oddly enough, the zombie's flesh is immune to the vomit. Anyone grappled, or otherwise likely to be a prime target for being spewed over (such as someone lying prone at the zombie's feet) is likely to be hit. Nearly everyone else can easily dodge the vomit. When it hits, it does regular damage equal to double the Power level of this feature. for D6(3) Turns.





Part Four Zombie Survival Horror

What scares you?

For some people, it is bugs, for some, sharks. Others are not able to walk down the dark side of the street for fear of the creepy spookies lurking in storm drains and behind dumpsters. But the common thread in most people's fear is a lack of control. Most of us live in an eggshell -- a world in which the laws of reality have been set, and we need never fear their change. Should that shell crack at any time, our world and reality would dissolve around us. Fortunately, for most of us, our eggshells are fairly well cushioned, and we float through our lives safe, and sheltered.

The characters in *All Flesh Must Be Eaten* are not nearly so lucky. These are people who have had their realities shattered, who have pierced the veil and seen their world torn out from beneath their feet. The dead have risen, an all-consuming virus tearing flesh from bone stalks across the desolation of the world, and now lives are measured in heartbeats instead of accomplishments.

All Flesh Must Be Eaten is tagged as the roleplaying game of "Survival Horror," but what exactly does this mean? This simple phrase can be spun, mutilated, dissected, twisted and mangled to present a multitude of meanings, all of which bear relevance to the world and the genre of the zombie film.

Break the phrase down. What is "survival" in relation to the milieu of the game? This is a world where the rules have disintegrated, where the right of way goes to the fastest shot. The characters run the gamut of society, but all have one thing in common: the will to live.

In George Romero's original Dead Trilogy, we are introduced to a number of disparate personalities. In *Night of the Living Dead*, we hardly know anything about the main characters. They are simple, regular people who are thrust into extraordinary circumstances and must fight, or die. *Dawn of the Dead* presents us with a handful of people with the kind of skills needed to survive in this world: two SWAT comandos, a TV news director and a helicopter pilot. These characters are "common" enough for us to identify with, but also allow us to see the progression of a world gone mad. The zombies have gone from a horrific nuisance, to an all-consuming plague, and it takes extraordinary people to survive and deal with this. By the time *Day of the Dead* rolls around, the world is in chaos. The characters in this film are hardened

soldiers and scientists. They have gone through fires, and been tempered against the horror of the epidemic. They have seen their world lost to their species inch by inch, they know there is no hope, and yet they push on, trying anything they can to reverse or control the ghouls.


Regardless of character background, in each circumstance our "heroes" fail.

This is a harsh, desperate world, in which the characters must fight for every morsel, for every step forward. It is not a world that the meek will inherit. In fact, it is a world in which the meek will have everything they hold dear torn from them until they are nothing but bloody skeletons left for the plague crows.

But there is more to survival than just finding that next can of Dinky-Di Dog Food to last the next few days. There is the slow, inevitable whittling away of sanity. This is as much a fundamental of survival as enough bullets and food. Characters in zombie apocalypse films watch their loved ones rise from the dead, with dirt under their nails and gristle between their teeth. They must send ghoul after ghoul back to their graves, a seemingly endless assault on the senses as they are baptized in blood again and again. To survive in this world, they must become hardened to the gore and violence. Some may thrive on these events, and some may shrink in terror. And as the old saying goes "He who hesitates is lost." Our heroes must harden themselves against the futility of life, and must push forward, blindly, stoically. Evolve or die.

When starting a game of *All Flesh Must Be Eaten*, think about what kind of people the players wish to portray. Talk to them and get their input. Some players want gun-toting Rambos who save the world and kick zombie butt. Others wish to portray "Regular Joes" thrown into the maw of grim danger, and eking out a meager survival in any way they can. Neither way of playing the game, or looking at the genre is wrong, or superior. Just remember this is supposed to be an entertaining experience. Give the players what they want, and always leave 'em wanting more.

The second half of our descriptor is "horror." This is a primary key to understanding the genre. If the game was just about survival, you could play characters trapped at sea in a rubber raft, as in Hitchcock's *Lifeboat*, but that is not our focus. This is a story of horror, of gut-wrenching bloody grue, of pursuit and capture, and the discovery that the world is not what we thought it was. It is much, much worse.



So what is it about the zombies, the living dead, that scare us? It could be many things to many people. There is the fundamental "fear of the unknown" as Lovecraft called it. The dead should not walk, they should not move, they should not eat the warm flesh of the living. In these movies, and in this game they do. This basic fear of the dead and death is intrinsic to our species. None of us know what will happen to us after we die, but at least we know that the body ceases to function, and stays where it is put. When the dead begin to walk in the standard zombie film, that illusion is shattered. We are not equipped to understand this event, it is inherently unnatural, and the phenomenon shatters our fragile minds.

Secondly, there is the basic fear of our own death and mortality. Again, we don't know what happens after we die, and thus we fear the destruction of our own corporeal forms.

And possibly even worse, in most cases, the characters will never know why these events are taking place. In *Night of the Living Dead* and its subsequent films, no clear explanation is given as to why the dead have risen. Some theories are spouted out early on in the first film, but nothing is ever established. What is agreed on by the time of the third film, however, is that the cause is not nearly as important as the effect. The characters have nearly given up on deducing the genesis of the plague, and are now focussing on any means possible to control the walking dead.

In addition to our own basic fear of dying, there are few things that grab us on more of a gut-level than the thought of imminent, gruesome, violent death. Characters in a zombie film usually skate through most danger, until they are trapped like animals in a cage, and then must wait while the tide of the hungry dead lurches inevitably forward. Consider the difference between an action scene and a horror scene in a zombie film. In the action scene, the "heroes" are charging through the melee of walking dead, guns blazing and rotten ghoulish brains splattering the walls like fetid scrambled eggs, until they reach the helicopter and fly off into the sunrise. In the horror scene, the same characters are out of ammunition, or never had useable weapons to begin with. They are whittled down to one or two people, and backed into the creepy farmhouse. They move further and further up into the house, until they are trapped in a room. They must decide whether to fight through the inexorable horde of death crawling through the house, or leap out of the window and take their chances in the world gone mad. While the action scene may be more satisfying to some, eventually it wears thin. This is a game of horror, and there must always be an element of not just risk, but risk of bloody horrible death around every corner.

So, this is a game of "survival," and it is a game of "horror." The characters understand what it is to push their emotions aside, to push their bodies to the limit, until they just cannot go on any more. Even so, they must, because, like a shark, if they stop moving, they die. But what does it mean to put the two words, "survival" and "horror" together?

The phrase "survival horror" can be seen at least two different ways. First there is the horror of survival. Characters in this world are the survivors, they have risen above the flesh-eating dregs infesting the earth, and are trying to carve out a bastion of hope for themselves. No matter how coldly logical, or filled with religious fervor these characters may be, there is an inherent feeling of guilt which becomes apparent over time. These feelings, coupled with the inevitable strain placed on these characters as they watch the world they knew slowly dissolve around them, catalyze their rise from the ranks of those who have not yet died, to those of the true Survivors.

Secondly, this phrase means simply surviving the horrors. Both physical and mental challenges are thrown at our "heroes" moment by moment, with rarely a chance to stop and breathe. The non-stop assault on the psyche of the protagonists in the game takes its toll over time, as the stress-level builds. These are most often normal people thrown into abnormal circumstances. In *Day of the Dead* it becomes fairly obvious early on that even the soldiers sent to protect the scientists, and provide fresh test subjects are in way over their heads. The command structure breaks down further and further with each passing day, until the final moment when they discover the gruesome betrayals of Dr. Logan.

Normal people cannot survive day after day with constant fear of death lurking around every corner. Eventually, whatever last vestiges of civilization remain are thrown to the wind, and instinct takes over. Fight or flight becomes the only options.

Which brings us full circle. What scares you? Is it the thought of being eaten alive? Is it the grim face of death peering through a blood-smeared windshield, gnashing its teeth inches from your face? Is it being trapped, alone in the dark with no sound but the dripping of some leaky fluid, and tiny insects crawling over your outstretched hands? Think about this when running or playing *All Flesh Must Be Eaten*. Take every opportunity to scare the players. Don't worry if they might be too squeamish. If they were, they should be playing *TOON*. And remember, there is not much that's scary about a corpse, it is just dead meat. What makes our zombies scary is their intent, and the foreboding, impending grisly death they represent for the characters.

So, go out, rent a couple zombie movies, grab a pad and pencil and get to work. There are plenty of chills waiting for you to visit on your unsuspecting gaming group. And remember the final, Golden Rule of the Zombie Film genre: If it moves, kill it. Oh . . . and have fun.

As the banging outside the door grew louder, he wrapped the necktie around his left arm, pulling it tight and stanching the flow of blood from the ragged gash just below his elbow.

As he looked at the pulsing wound, he noticed something white and shiny within. One of the creatures' teeth. It must have lodged in his radius when the thing bit him. He squeezed his eyes shut and gripped the tooth between two fingers.

Screaming to abate the pain, he yanked, pulling the cracked fang from his arm and throwing it across the room.

He knew then that he was going to die.

The Zombie Master's Screen
is a supplement for the
All Flesh Must Be Eaten roleplaying game.

In it, you will find:

• A four-panel, handy reference of charts and tables for all Zombie Masters, including the Fear Table, equipment charts, the Outcome Table and much more.

• Coffee Break of the Damned, a ready-to-run 48 page introductory adventure for immersing players in a world of zombie survival horror.

• Six pregenerated Cast Members with full backgrounds that may be played as is, individualized as desired, or used as examples for the creation of new characters.

• Additional game material for any All Flesh Must Be Eaten game, including zombie Cast Member creation rules, new Qualities and Aspects and Campaign Levels and a short essay on zombie survival.

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