

# SLASHER FLICK

## SPECIAL FEATURES



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# SLASHER FLICK

## SPECIAL FEATURES

A Mini-Sourcebook

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# Slasher Flick

## Section One About Special Features

Half the fun of watching a DVD is diving into its Special Features menu, looking for in-depth information, additional scenes and interesting tidbits. In a game based on movies that are released on DVD, it only makes sense that it, too, has its own Special Features menu of sorts. This mini-supplement offers a bit of new material for your games of Slasher Flick.

## Section Two Complete List of Special Abilities

Below is a comprehensive list of the special abilities that have appeared in both the Slasher Flick Rulebook and the Deleted Scenes mini-supplement. Additionally, we are introducing a smattering of new ones for you to use. The purpose of this is to keep you from having to flip around between various books when selecting special abilities. This listing has them all.

### **Adrenaline Boost (2 Genre Points)**

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

### **Back For More (8 Genre Points)**

When the character is killed, you can use this ability. Then, roll a die. If you roll a 4-6, the character wasn't as bad off as it first appeared. He now has one survival point and can



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enter another scene, though you can't enter the scene that follows the scene in which the character was "killed". This can only be used once per flick.

## **Dumb Luck (2 Genre Points)**

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

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

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

## **Overcome (2 genre points)**

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

## **Prone To Falling (0 genre points)**

Once per flick, when this character is fleeing from the killer in a kill scene, you may declare that this character trips and falls. This must be declared immediately before making the crucial Finesse check for fleeing. The check yields one less matching result than normal (so, three matching results become two matching results instead). On the plus side, you receive 2 genre points.

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

When taking this special ability, you automatically gain a new Brains-based positive quality that describes the nature of the mental power ("Telekinesis", "Can Read Minds", "Can Start Fires With His Mind", etc.). This quality is rated Poor and cannot be improved. You must spend 4 genre points every time this quality is used, regardless of

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whether or not the check is successful. The Director can disallow or limit this special ability as she sees fit.

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

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

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

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

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

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

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

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

## **Suck It Up (3 Genre Points)**

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

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

By spending 3 genre points and devising an explanation, the character can use one of his positive qualities to benefit a stat it's not linked to. For example, if the character has

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“Fisticuffs” (a Brawn quality), he could pay the 3 genre points and use it for a Finesse check by explaining that he’s doing a flying dropkick (something that would require agility). Obviously, the Director can reject a totally outlandish explanation (you get your genre points back in such a case).

## Wholesome (3 Genre Points)

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

## Section Three Random Character Creation

This offers a random character creation system that can be employed for the generation of primary, secondary or tertiary characters. The Director can opt only to use it for tertiary characters if she likes or extend its use to the players for primary and secondary characters.

Follow the normal character creation rules for the most part. However, replace the following steps with the text presented here.

- Step Three: Determine Stat Ratings
- Step Four: Create Positive Qualities
- Step Five: Create Negative Qualities



## Step Three: Determine Stat Ratings

Now, it's time to determine the ratings for each character's stats. Keep in mind that the results will vary more wildly than they do with the standard character creation system.

For each character you possess, roll a certain number of dice. Do so for one character before moving onto your next character.

**Primary Characters:** Roll 5d6, ignoring the lowest result.

**Secondary Characters:** Roll 4d6

Once the dice are rolled, you will have four results. Compare these results individually to the following table:

1:	Poor
2-4:	Normal
5-6:	Good

Assign these ratings to the four stats however you wish.

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

## Step Four: Create Positive Qualities

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

**Primary Characters:** Each primary character receives four positive qualities. Roll four times on any combination of the Positive Quality Tables. Each roll gives a number of different qualities; select one of them. The results are very

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straightforward and should be customized to better fit the character in question.

**Secondary Characters:** Each secondary character receives three positive qualities. Roll three times on any combination of the Positive Quality Tables. Each roll gives a number of different qualities; select one of them. The results are very straightforward and should be customized to better fit the character in question.

## POSITIVE QUALITY TABLES

### Brawn Qualities (1d12)

- 1-2 Fighting, Martial Artist, Brawling
- 3-4 Strong Arms (or Legs or Back), Power Lifter
- 5-6 Endurance, Tough, Hard To Hurt
- 1-8 Resistance to Poison (or Alcohol or Sickness),  
Swimming, Climbing
- 9-10 Grappling, Boxing, Healthy
- 11-12 [Anything You Want]

### Finesse Qualities (1d12)

- 1-2 Sleight of Hand, Swiping, Hand-Eye Coordination
- 3-4 Driving, Piloting, Fast Reflexes
- 5-6 Shooting, Throwing, Breaking & Entering
- 7-8 Sneaking, Hiding, Fast Runner
- 9-10 Balance, Agility, Leaping, Athletics
- 11-12 [Anything You Want]

### Brains Qualities (1d12)

- 1-2 Common Sense, Detective, Perception
- 3-4 Knowledge of X, Medical, Business
- 5-6 Science, Psychology, Repair Vehicles, Computers
- 7-8 Resourceful, Survival, Tracking



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- 9-10 Well-Educated, Keen Eyesight, Electronics  
11-12 [Anything You Want]

## Spirit Qualities (1d12)

- 1-3 Attractive, Con, Persuasion  
3-4 Brave, Intimidation, Natural Leader  
5-6 Nobody's Fool, Seduction, Witty  
7-8 Strong Mind, Hard to Scare, Cool-Headed  
9-10 Wealthy, Charming, Singing, Musician  
11-12 [Anything You Want]

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

## Step Four: Create Negative Qualities

Now, each player assigns negative qualities to the characters in his possession.

**Primary Characters:** Each primary character receives one negative quality. Roll once on any single Negative Quality Table. The person making the character can re-roll one result, but must keep the second result. Each roll gives a number of different qualities; select one of them. The results are very straightforward and should be customized to better fit the character in question.

### Vetoes

There may be cases where a negative quality contradicts a positive quality already possessed by a character. In such a case, the Director may disallow the negative quality.

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**Secondary Characters:** Each secondary character receives three positive qualities. Roll three times on any combination of the Negative Quality Tables. Each roll gives a number of different qualities; select one of them. The results are very straightforward and should be customized to better fit the character in question.

## NEGATIVE QUALITY TABLES

### Brawn Qualities (1d12)

- 1-2 Asthmatic, Terrible Swimmer
- 3-4 Unhealthy, Prone to Poison/Disease/Sickness
- 5-6 Weak Back/Arms/Legs, Easily Winded
- 1-9 Scrawny, Weakling
- 9-10 Out of Shape, Poor Fighter
- 11-12 [Anything You Want]

### Finesse Qualities (1d12)

- 1-2 Bad Driver, Fumbly, Can't Walk
- 3-4 Poor Aim, Always Drunk/Stoned
- 5-6 Ill-Balanced, Slow Runner, Sluggish
- 7-8 Awkward, Uncoordinated
- 9-10 Butterfingers, Unathletic
- 11-12 [Anything You Want]

### Brains Qualities (1d12)

- 1-4 Headcase, Poor Eyesight
- 3-4 Inept at X, Uneducated
- 5-6 Unperceptive, Forgetful
- 7-8 Ditzzy, Slow-Witted
- 9-10 Technologically Impaired, Out of Touch
- 11-12 [Anything You Want]

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## Spirit Qualities (1d12)

- 1-5 Perky, Bad Under Pressure, Bossy, Hateful, Lecherous, Addicted to X
- 3-4 Coward, Easily Frightened, Fear of X, Foolhardy, Foul Temper
- 5-6 Nympho, Jerk/Bitch, Naïve, Impulsive, Hatred of X, Impatient
- 7-8 Greedy, Jealous, Ugly, Annoying, Suffers From Flashbacks, Self-Absorbed
- 9-10 Grumpy, Quarrelsome, Gullible, Socially Inept, Pushy, Smarmy
- 11-12 [Anything You Want]

## SECTION FOUR DIRECTOR'S ADVICE

Want more tips and tricks for running Slasher Flick? Read on.

### Corpse Scenes

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

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

At the end of a corpse scene, the character must make a freak-out check. If the character is a female, the freaking out process automatically includes screaming. This may



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sound chauvinistic, but facts are facts – guys don't usually scream in horror movies.

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

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

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- After seeing the initial corpse, many characters back up... right into another one.

## Group Templates

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

Using the rules for character creation in *Slasher Flick*, you never know what kind of a group you're going to end up with. After all, each player assigns stereotypes to the characters they possess during the second step of the process. This means that there's typically no coordination between players on the matter, creating a hodge-podge of stereotypes.

This optional rule fixes that. First of all, roles are not the same as stereotypes. A role is more general and describes the primary function of each character. The role can be filled by any number of stereotypes. For example, the Adversary role could be filled admirably by a "Mean-Spirited Bitch", "Stuck-Up Rich Kid", "Biker Bully" or "Trouble-Making Redneck", even though each stereotype is drastically different than the rest.

Here are the roles:

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

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in which case he/she can be a primary character.

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

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

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

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

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



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

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

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

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

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

- Protagonist
- Antagonist
- Love Interest

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Talk to the players and let them decide who gets to create characters to fill these roles.

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

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

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

## Section Five Pre-Made Killers

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

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

### **Kyle Hurst**

#### ***“Porcelain Mask-Wearing Psycho”***

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

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



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

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

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

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

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

## Plot Hooks:

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

## Clayton Roth

### *“Vile Spirit of a Sadistic Killer”*

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

These urges didn't go away -- quite the opposite. They began to swell. Soon, small animals were no longer good enough to satisfy his urges. By the time he was 16, he had moved on to torturing his family's slaves, particularly the ones who worked the cotton fields. He dispensed unspeakable cruelties upon them night after night, terrorizing them relentlessly. And due to their low status, they were unable to do anything about it.

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

For hours on end, they took turns torturing him the way he had tortured them. By sunrise, he was dead, splayed open



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with his guts in a heap at his feet. The slaves performed a voodoo ritual that would imprison his soul in a stone slab outside their quarters so that he would never be able to rest in peace. Immediately thereafter, they fled the plantation, but it was only a matter of time before all but two of them were found and hanged.

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

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

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

## Plot Hooks:

- Now that he is unleashed upon the world again, Clayton Roth seeks to get revenge on his murderers by slaying their descendants. Since only two of the

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slaves survived the lynch mob, there aren't many descendents to choose from. One of them is a primary, secondary or tertiary character. His or her family begins dying in a brutal fashion, leading the characters to believe that he or she is next. They have to get to the bottom of things and do away with the spirit before he can kill the descendent.

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

## **Madison Malloy**

### ***“Killer of Killers”***

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

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

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

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



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woodcutting axe while he was working out.

With no parents to fetter her, Madison moves from place to place, blending in whenever necessary. She is capable of passing herself off as a sane woman for extended periods before the cracks begin to show. While pretending to be normal, the voices guide her toward her next victim. The victims tend to be other killers or those with aggressive behavior. Sometimes, though, they are apparently completely random people.

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

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

## Plot Hooks:

- The voices in Madison's deranged mind single out one (or more) of the characters as the next victim, especially if the character has done something very bad in the past or if he is aggressive). She will stop at nothing to slay this character, forcing the other characters to thwart her evil plans. Perhaps Madison befriends the characters herself, pretending to be a good person. In reality, she's trying to get close

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enough to strike. If the other characters prove to be problematic, she'll happily eliminate them as well.

- A killer strikes on the college campus attended by the characters. Madison should be introduced right away as someone they've known and hung out with since the first of the semester. In a fun twist, Madison isn't the killer. She has followed the killer to the college in an attempt to send him to the grave. As Director, you can head-game the hell out of the players with this plot by letting them catch glimpses of both Madison in her psycho garb and the killer in his garb. They will likely believe that there are two killers acting as a team, when in fact, it's quite the opposite. The characters may get caught in the crossfire of this killer-versus-killer struggle, making for a unique gaming experience.
- One of the PCs starts having dreams about a masked and robed serial killer murdering one of the tertiary characters. When that tertiary character turns up dead, the characters begin to wonder if there's something to the dream. Then, it happens again. And again. And, well, you get the idea. Eventually, it's the primary and secondary characters that are getting butchered. Madison should be introduced as a recent friend of the characters. She believes that her voices are speaking to her through the character's dreams, so whenever the character talks about the dreams, she makes them come true.