



STRAIGHT TO VHS

VERSION 0.5

PLAYTEST RULEBOOK



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**THANKS TO EVERYONE WHO
HAS SHARED FEEDBACK!**

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HEY! There's a lot to love about bad movies from the VHS era. However, they could be callous, jingoistic and downright hostile towards women. Straight to VHS does NOT revel in the worst tendencies of these movies, but it echoes and plays with some of their bad habits.

When Straight to VHS jokes about "punching commies in the mouth", or when it presents the "Hobo" character option, we intend no serious comment about political violence, homelessness or any other issue. We mean to poke at the hamfistedness of wild retro movies.

"Authenticity" is a lousy excuse for treating other players without respect. Be awesome instead.

GET INVOLVED!

Straight to VHS needs your feedback to become the best game it can be. We'd love to see you join the conversation with one of the links below.

Reddit: [r/straighttovhs](https://www.reddit.com/r/straighttovhs)

Twitter: [@Straight_to_VHS](https://twitter.com/Straight_to_VHS)

Discord: discord.gg/VpM49rt

Facebook: [StraightToVHSGame](https://www.facebook.com/StraightToVHSGame)

The Discord server is the new addition here, and I hope everyone will feel free to come and chat with me and everyone else about the game and where you want to see it go from here.

Thank you! May your games end with a high-five in a glorious freeze-frame,

-Ryan

TABLE OF CONTENTS

WHAT IS STRAIGHT TO VHS?	5
A TOUR OF THIS BOOK	6
WAIT, IS THIS ONE OF THOSE NERD GAMES?	7
WHY SHOULD I PLAY StVHS?	7
THE BASICS	8
THE CORE MECHANIC	8
TOKENS	11
MECHANICS AT A GLANCE	12
ANATOMY OF A HERO	14
STATS	15
HIT POINTS	16
MOVEMENT	18
SPECIAL ABILITIES	19
SKILLS AND FLAWS	20
HOW TO MAKE A HERO	20
HERO FEATURES	21
KNOW YOUR TROPES	21
TROPES	22
GIMMICKS	41
ITEMS	48
MELEE WEAPONS	49
RANGED WEAPONS	50
RANGED BLAST WEAPONS	51
IMPROVISED WEAPONS	52
OTHER ITEMS	53
HOW TO PLAY	55
SCENES & ACTS	55
MONTAGES	56
SCRIPT CHANGES	57
SCRIPT CHANGE CONCEPTS	58
ACTION SEQUENCES	59
ATTACKING	62
USING YOUR SURROUNDINGS	65
THE STUNT RULE	66
GAINING THE UPPER HAND	67
DIRECTING 101	68
SETTING UP THE MOVIE	68
INTEGRATING THE HEROES	69
CREATING AND SCALING CHALLENGES	71
BAD GUYS	74
INSPIRATION	88
RECOMMENDED VIEWING	88
VHS PLOT ELEMENTS	89
CHARACTER TRAITS	90
CHARACTER SHEET & PARTING WORDS	91

"WHOA! LOTTA PAGES!"

"SURE, BUT IT'S
MOSTLY CHARACTER
OPTIONS AND EXAMPLE
BADDIES."

"AS IN 51% OPTIONS
AND BADDIES?"

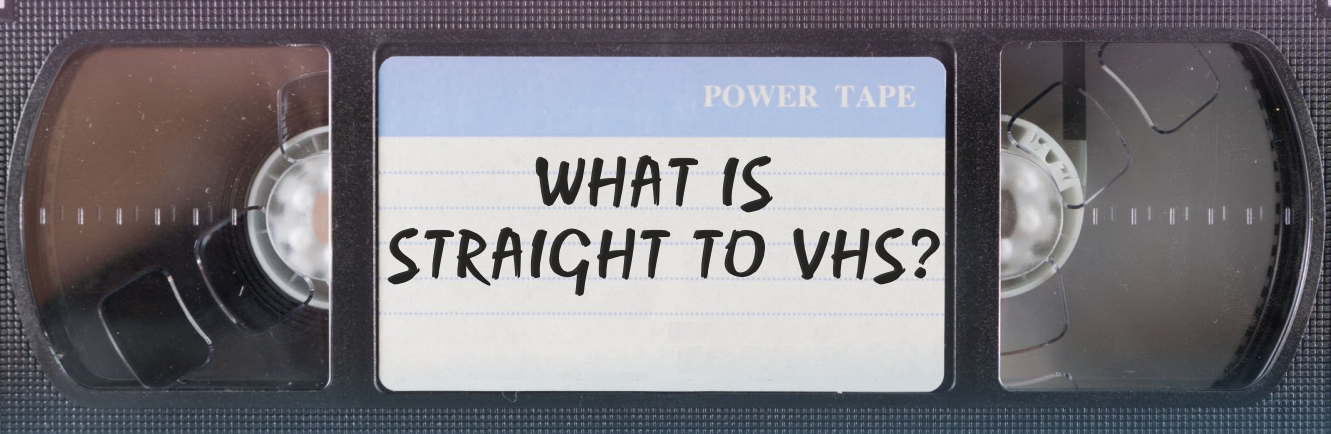
"THERE'S JUST OVER
20 PAGES WITH
ACTUAL RULES."

"HEY! THAT'S NOT BAD!"

".."

"ANY PICTURES?"

"EH, A FEW."



A werewolf stalks the mean streets of Miami, but not for much longer. Not if a nun (and former prostitute) named Gloria Vendetta has anything to say about it. Gloria's cybernetically enhanced buddy in the precinct notices ties between the werewolf and the Yakuza, but why? If only the scientist (and retired heavyweight champion) Tucker Smash could regain his memories. Only he knew the antidote to lycanism, and now the plague spreads.

Coming straight to VHS, it's...

MIAMI FUZZ



You and your friends can now indulge in your own ~~asinine~~ bitchin' story with Straight to VHS. This easy-to-learn and fast-paced tabletop RPG emulates the most ridiculous and awesome movies of the VHS era.

The Director (or "game master") narrates the action, provides challenges and presents something resembling a plot. The other players create over-the-top characters who smash, seduce and stunt their way to glory. Players also get opportunities to tweak the Director's script for their gain and amusement.

"SOUNDS BADASS! WHAT DO I NEED?" -THAT'S YOUR LINE.

- Some pencils.
- A bunch of 6-sided dice.
- Printouts of the hero sheet.
- A bunch of tokens (something small and plentiful, like coins).
- People to play with! Three to five players including the Director is ideal, but other group sizes are possible.

Playing Straight to VHS usually takes a couple hours, and your group can choose to have an epic, ongoing game that you continue over multiple game sessions.

A TOUR OF THIS BOOK

This book contains the following sections.

THE BASICS: Get a quick understanding of how the game is played.

ANATOMY OF A HERO: Learn how to make your very own VHS action hero!

HERO FEATURES: The meat of the book! Pick out features and items to create your Hero.

HOW TO PLAY: Learn how to do your part in creating the straight-to-VHS adventure that never was.

DIRECTING 101: This section is for the Director's eyes only.

INSPIRATION: Get inspired!

HERO SHEET & PARTING WORDS: View and print the hero sheet

Anytime you see white text in a red box like this, it's text that only the Director needs to read. Other players should feel free to skip these boxes.

PICK ONE

WAIT, IS THIS ONE OF THOSE NERD GAMES?

Ahem... Yo, flat out, homebro. It's what we call a tabletop RPG (or "role-playing game"), you dig? It's a bit like some videogames, but instead of prepared interactions in a coded world, you're going to be interacting with an infinitely flexible world you create with your friends as you play. If you don't think that's baller and dope, you're straight tripping. And I mean that.

It's a game, and it's collaborative storytelling. There are rules, and there's also 155 quadrillion possible action sequences and stories within these pages. Stories that have never been told. That's hella fly *and* jiggy.

You'll be equipped with options and tools that guide you into this action-packed universe of explosions and cheesy one-liners. So even though the possibilities are endless, you're guided to the fun ones.

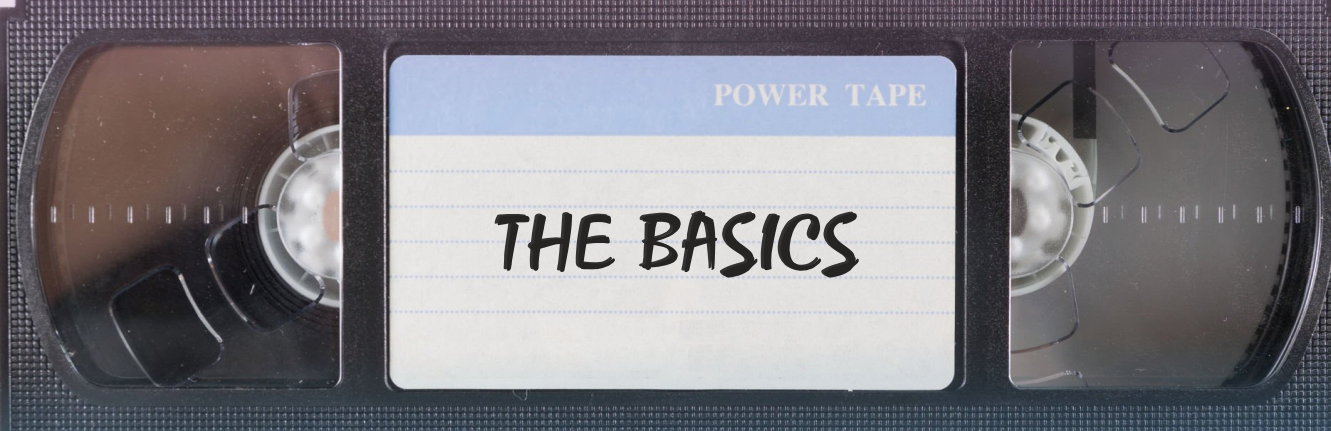
In short, yeah it's nerdy, and it's also extremely fun. I mean, it's, uh, the sickest! It has...typhus or something.

I LOVE RPGs, BUT WHY SHOULD I PLAY StVHS?

The "bad movie" theme is a blank check that says, "No pressure. Just have fun." Players will cash that check. This goes double for the Director. When the player characters are gangster preachers or ninja cops and when the expectation is for the story to be a schlocky mess, it's hard to not have a great time.

While veteran players hopefully find lots to like in StVHS' character creation and quick-playing game mechanics, the game is also intended to be an excellent and low-pressure RPG for introducing new players to the hobby. The players are given clear gameplay tools and direction but are never buried with rules. Players are able to get hugely creative, but shouldn't feel forced to drive the storytelling.

StVHS excels at short campaigns, low-prep play and introducing friends to RPGs. I hope it proves to be a fun and useful arrow in your RPG quiver.



One player takes on the role of the Director. This player creates a basic B-movie "plot" and creates challenges for the other players to deal with.

Every other player creates their own B-movie Hero by picking out Hero features from this book and filling out a character sheet (found on the last two pages).

Everyone then collaborates to tell a tale befitting of a straight-to-VHS movie. The players control their Heroes and the Director controls the world around them. The Director also describes the results of the players' dice rolls. Although, players do get opportunities to tweak the "movie's script" for their gain and amusement.

THE CORE MECHANIC

Sometimes you want your Hero to attempt something and the Director simply allows you to do it. But if the Director thinks there's a chance of failure and that failure could be interesting, the thing you're attempting becomes a **TASK**. To find out what happens, roll your **POOL** of six-sided dice (from here on, a six-sided die will be called a "d6").

THE DICE POOL

- Your Hero has **STATS** like "Strength" and "Intellect" and each has a number. Look at the Stat that is most relevant to your **TASK** and add that number of d6s to your **POOL**.
- Add 1d6 for each **BOON** you have. A Boon is any advantage you have in your current **TASK**. Do you have a relevant item? That's a Boon! Did everyone just watch you save a puppy and now you're trying to ask Caitlin to the prom? Hey, you might have a Boon!
- You can turn in **TOKENS**. Add 1d6 to your **POOL** for each Token you turn in.

- Remove 1d6 for each **PROBLEM** you have in your current situation. Are you fighting while handcuffed? Are you out in a blizzard? Did the baddie just reveal that she's your sister? Sounds like you've got Problems.
- Now, roll every d6 in your Pool.

ROLL RESULTS

- Every d6 that comes up as a 5 or a 6, is a **PASS**.
- For normal **TASKS**, a single Pass is enough to succeed. Difficult tasks require more than one Pass.
- In which case, those multiple Passes have to occur in the same roll.

SUCCESS: Getting the required number of **PASSES** means you succeed in your **TASK**. If your Task is an attack, you deal one point of damage.

DOUBLE DAMAGE: If you get any extra **PASSES** on an attack, you deal Double Damage. To be clear, *any* amount of extra Passes results in a *maximum* of two points of damage.

LUCKY BREAKS: If you get two extra **PASSES** (or more), you get a **LUCKY BREAK**. This means the Director causes something especially fortunate to occur for you.

TOUGH BREAKS: When your roll contains more 1s than **PASSES**, something unfortunate happens (this is called a **TOUGH BREAK**). If you simultaneously roll a Tough Break and roll enough Passes, you will succeed in your Task *and* experience something unfortunate.

A **LUCKY BREAK** can be a direct result of whatever the character just did (*"your attack cuts off Lord Scorn's weapon hand"*) or a stroke of luck (*"while searching the archives, you find a \$50 bill tucked into the pages"*). A **TOUGH BREAK** is the same idea, but negative for the character that rolled it. Maybe they shot their own foot, or an avalanche occurs. **BREAKS** are the game saying "make something happen". Let it play out and affect the scene.

Having trouble coming up with a fitting **BREAK**? Ask the players! This is a great way for players to add more to the story-telling.

LET'S SEE A STEP-BY-STEP EXAMPLE!

Let's say I made a shotgun-toting Hero named Lexi. She's hunting for the truth outside Area 51 and now the Director says a chupacabra is about to leap at Lexi. On my turn, I tell the Director that Lexi tries to shoot the beast with her shotgun.

1. To find out how many dice I roll, I first check the relevant STAT. To shoot, I should use ACCURACY. Let's say Lexi's Accuracy is a **4**.
2. Lexi's got a pretty sweet shotgun. Attacking with it adds **3**.
 $4 + 3 = 7$, so I've got a POOL of **7 dice** (or 7d6).
3. Crap! The Director says "Don't forget, the dim light is a PROBLEM. **Subtract 1**." Fine, I still roll a POOL of **6 dice**.
4. The director says the Chupacabra is a tricky enemy that requires two PASSES to hit. Let's say I roll and get four Passes. That's enough to hit, plus two extra!
5. When an ATTACK has any extra PASSES, one extra point of damage is inflicted (aka: Double Damage). The Director takes note of this and tells me *"you hit the chupacabra square in the chest. It shrieks as it tumbles away. Still living, still mad. But it might not survive another hit like that."*
6. Furthermore, I get a LUCKY BREAK because I rolled two or more extra PASSES. The Director has more to say: *"The gunshot echoes and is followed-up by a rockslide, which conveniently knocks down part of the barbwire fence that was blocking your progress."*



TOKENS

When playing Straight to VHS, you need a pile of coins, or bottle caps or anything else that'll work as TOKENS.

- Every player starts with one Token in their possession.
- The rest remain in a pile where everyone can reach.

EARNING TOKENS

The other players may award you a TOKEN any time your Hero...

- Takes an interesting risk.
- Kicks the action up a notch.
- Tackles a problem creatively
- Is true to themselves in a difficult situation.

If the Director thinks a Token is awarded too easily, they can veto.

Some Hero features give you special methods for earning Tokens.

USING TOKENS

When a new SCENE begins, you may turn in one TOKEN to restore one HIT POINT.

Also, you can spend a Token at any time to add 1d6 to your POOL.

- Feel free to use as many as you can.
- You can do this after seeing the result of your roll.

Some Hero features give you other interesting ways to use Tokens.

MECHANICS AT A GLANCE

There's a bit more to the game than rolling dice and using TOKENS. Let's introduce some concepts real quick before you start making your Hero. You can learn more in the How To Play section.

ACTION SEQUENCES

Normally, when playing Straight to VHS, anybody can say or do whatever they want at any time. Sometimes the Director might say *"well, before you do anything else, this other thing happens"* or *"hold up, lemme find out what player B is doing"*. It's pretty loosey-goosey.

However, when a fight breaks out or any other ACTION SEQUENCE occurs where the order of events is critical, players take turns. On your turn you can do one MOVE ACTION for free no matter what. Additionally, you can do...

- One MAJOR ACTION and one MINOR ACTION, or...
- Two MINOR ACTIONS.

WHY YOU NEED TO KNOW THIS NOW: When picking out your Hero's features, you'll see SPECIAL ABILITIES that are sometimes MINOR or MAJOR ACTIONS.

SCENES AND ACTS

The game is broken up into SCENES and ACTS. Scenes are exactly what they sound like. When the Heroes change locations or move from one obstacle to another, a new Scene begins. They usually last between 10 minutes and an hour.

ACTS describe a longer chunk of the story. How long they last depends on the kind of story the Director is aiming for, but at the very least, an Act is comprised of a few SCENES.

WHY YOU NEED TO KNOW THIS NOW: When picking out your Hero's features, you'll see SPECIAL ABILITIES that can only be used once per SCENE or once per ACT.

MONTAGES

After playing for a while, the Director might enact a MONTAGE. When Montages occur, the Heroes become more powerful.

WHY YOU NEED TO KNOW THIS NOW: When picking out your Hero's features, you'll see bonuses that depend on how many MONTAGES you've had.

SCRIPT CHANGES

Players get to temporarily hijack the Director's narration when they earn a SCRIPT CHANGE. This happens by getting LUCKY BREAKS, and by SHOWING WEAKNESS (which usually means making an important roll for something your Hero is bad at).

WHY YOU NEED TO KNOW THIS NOW: Some Hero features provide new methods for SHOWING WEAKNESS.



POWER TAPE

ANATOMY OF A HERO

In this section, you'll learn everything you need to know before making your own B-movie Hero, whether they're an otherworldly doctor, sentimental ninja, cybernetic cop, blind detective, skateboarding reporter, vampire hobo, rock & roll werewolf, cowardly robot, Voodoo biker, insane cartoon rabbit, chesty wrestler, computer-hacking preacher, vine-swinging scientist or *whatever!*

Each Hero gets two TROPES, which are big, flavorful bundles of SKILLS, FLAWS, STAT bonuses and special abilities. Heroes also get a single GIMMICK (these are small features that you can earn more of as you play). Lastly, you'll pick out items. But before we get to all that, let's learn about a Hero's basic building blocks.

Don't worry. There's only six breezy pages before we start building Heroes!



STATS

Your Hero will have a number for each STAT. The higher the number, the better your Hero is at the things the Stat covers. Each Stat is listed below, along with what they determine about your Hero.

ACCURACY (ACC): Ranged attacks, dexterity, finesse.

ATHLETICS (ATH): Athleticism, reflexes, speed, and the order of turns.

CHARISMA (CHA): Allure, persuasion and strength of personality.

INTELLECT (INT): Problem solving and knowledge.

SPYCRAFT (SPY): Perception, deceit, sneaking.

STRENGTH (STR): Melee attacks, physical strength, intimidation.

When attempting a TASK, determine which STAT is most relevant. That Stat's number is how many dice go into your POOL. There's many ways to add more dice to your Pool, but Stats provide the baseline.

Every STAT starts out at zero. Your TROPES, GIMMICKS and some ITEMS change your Stat values. Just follow the instructions on the Hero features you pick.

Not all actions fit neatly into a single STAT. In these situations, the players choose a Stat that they feel is relevant, though they need to explain how it's going to help their Hero. Driving is a good example. Depending on the specifics, ATH, INT or ACC might be used. "I use INT to pull off some maneuvers to ditch the cops," or "I'll roll with ACC 'cause I'm trying to drift right between the two semi trucks," and so on.

USING STATS AT ZERO

You can attempt TASKS even when your relevant STAT is at zero. First off, you might be able to add dice to your POOL. Still, if your total Pool is zero or a negative number, roll 1d6 and only count a 6 as a PASS.

HIT POINTS

Every character, including your Hero, has a track of HIT POINTS (HP for short) that looks somewhat like the following:



By default, a brand new Hero has 3 HEARTS and 3 SHIELDS.

Each time an opponent or any other danger succeeds against you, mark a HIT POINT, starting from the right side. So, if you fall off a two story building and the Director says you lose two HP, use a pencil to mark your sheet like the following:



- When a new SCENE begins, you may turn in a TOKEN to restore one HP.
- When you restore HP, erase the leftmost mark.

As you might imagine, you don't want to mark all of your HP. But why are there shield and heart icons? How are they different from each other?

SHIELDS

SHIELDS can be marked by...

- Physical Hits, like falling or getting punched in the face.
- Narrative Hits, like having your spouse kidnapped or having your criminal record exposed. We'll learn more about this later.

HEARTS

HEARTS can only be marked off by...

- Physical Hits, like falling or getting punched in the face.

What happens when a character has marked all their HEARTS?

- If it's a Hero, they are ON DEATH'S DOOR (see next page).
- A non-player character that has marked all their HEARTS is dead.

NOTHING TO LOSE

When all of a character's SHIELDS are marked, they have NOTHING TO LOSE.

- Heroes with NOTHING TO LOSE, add 1d6 to all their POOLS. However, Pools that target them also add 1d6!
- Bad Guys can change in various ways when they have NOTHING TO LOSE.
- As soon as a SHIELD is restored, that character no longer has NOTHING TO LOSE.

ON DEATH'S DOOR

While ON DEATH'S DOOR:

- Your enemies will prioritize other threats.
- Your MOVE DISTANCE becomes VERY CLOSE.
- Otherwise, you can act normally.
- However, for every 1 you roll and for every point of damage dealt to you, mark one of your HEARTS a second time, creating an "X".
- If all your HEARTS have been marked a second time, you are 100% dead.
- If you die because of a 1 that you rolled, the result of that roll plays out and then you immediately die.

If you get healed before you die:

- You're no longer ON DEATH'S DOOR.
- You can't heal HEARTS that have been marked twice.
- Those twice-marked HEARTS represent a serious injury and are only restored when you start a new ACT. Consider them useless until then.

Damage to HP doesn't need to always be narrated as literal damage to the character. It could be a near-miss, ripped clothes or anything that shows a character is in danger. In movies, we feel characters are in danger when we see them under duress... *"The slo-mo kicks in, we hear a heartbeat. You slump behind the barricade, which crumbles from the rain of bullets. Lose 1 HP."*

It might only be the last couple hits that actually draw blood.

MOVEMENT

The Director's camera can plays fast and loose with exact distances, but still, some things are within the grasp of our Heroes and some things are not. This becomes particularly important in **ACTION SEQUENCES**. The following terms are used to describe how far away something is.

ADJACENT	You can reach out and touch it without moving.
VERY CLOSE	It's probably in the shot with you. You don't need to move much.
CLOSE	The camera has to follow you or change shots, but it's not far.
FAR	There is a meaningful distance between you and it.
VERY FAR	In the same general area as you, but just barely.
OFF CAMERA	Getting there would mean leaving this SCENE .

These terms of distance are more about "feel" than set units of distance. In the ancient and claustrophobic Egyptian tunnels, the Director might call 50 feet **FAR**. But then, in the big battle across the open desert sands, the Director might call 80 feet **CLOSE**. That's OK. Different scenes call for different scales. On a VHS tape, time and space are strange and amorphous things.

YOUR MOVE DISTANCE

The distance a character can travel in a **MOVE ACTION** is determined by their **ATH STAT**. Use the grid below to determine your Hero's **MOVE DISTANCE**.

ATH STAT	MOVE DISTANCE	WHAT IT MEANS
0	Very Close	You move carefully or sluggishly.
1 or 2	Close	You get around just fine.
3 or 4	Far	The camera struggles to keep up with you.
5 and up	Very Far	Wait, how the hell did you get over there?

So if you have an ATH of "1" you can move to anything that is CLOSE or closer with one MOVE ACTION. If something is further, like a VERY FAR enemy ninja, it may take another couple Move Actions to get there (one for each additional level of distance is a good rule of thumb). Of course, the ninja might meet you halfway.

While taking turns, you get one free MOVE ACTION each turn. You can move a second time as a MAJOR ACTION.

SPECIAL ABILITIES

Special abilities allow you to do amazing things. Most special abilities are MAJOR, MINOR or FREE ACTIONS, but if you use them outside ACTION SEQUENCES, you don't need to worry about what kind of action they are. The TROPES and GIMMICKS you select give you unique special abilities, but the following two are on everyone's Hero sheet.

PUSH IT TO THE LIMIT (minor action)

Once per ACT, explain how or why you push on despite your injuries, or how you inspire an ally to do the same. The character gains two TOKENS and regains 2 + their number of MONTAGES in HP.

BAD EDIT (free action)

Once per SCENE, turn in a TOKEN to take a single extra action at any time, on anybody's turn.

SKILLS AND FLAWS

The TROPES you pick give you SKILLS and FLAWS. These function like permanent BOONS and PROBLEMS for your Hero.

- If you have a SKILL relevant to your TASK, add the number of dice indicated by the skill to your POOL.
- If you have a FLAW relevant to your TASK, remove the number of dice indicated by the flaw from your POOL.

For example, let's say I have SKILL: VEHICLES +2. I get to add 2d6 to my POOL, so long as I convince the Director that "vehicles" are relevant to my TASK..

This could be me flying a plane, fixing a car, impressing someone with my knowledge on motorcycles, or identifying tire marks left at the scene of a crime.

If I make "vroom vroom" sounds with my mouth while hacking a computer, the Director may decide that my vehicle SKILL won't help this time. But hey, I tried.

HOW TO MAKE A HERO

- 1:** Print out a copy of the Hero Sheet (it's the last two pages of this book).
- 2:** Pick two TROPES
- 3:** Pick out one GIMMICK (Gimmicks are a fun customization option, but groups pressed for time can choose to start without Gimmicks. It won't mess things up.)
- 4:** Pick out some ITEMS. Heroes start with \$200 (unless a TROPE says otherwise). You don't need to spend all of it. It might be nice to have some cash for later.
- 5:** Be sure to indicate your number of HEARTS and SHIELDS by tracing the dotted ones on the Hero Sheet. Unless your TROPES say otherwise, you start with three Hearts and three Shields.
- 6:** Fill out the rest of the Hero Sheet, including the questions about your Hero on the second sheet. Also, talk to the Director and other players and see if you want to weave your Heroes' histories together.



This section holds all the awesome stuff you'll use to make your Hero: TROPES to get the big picture on your hero, ITEMS to gear up with and GIMMICKS to earn.

KNOW YOUR TROPES

Pick any two TROPES from the following purple-bordered pages. Here's a few things to be aware of:

- Each trope includes a list of STAT bonuses, SKILLS, FLAWS, and SPECIAL ABILITIES granted by the trope. Your hero gets all of it.
- Your Hero is not exclusively defined by your Tropes. For example, if you pick Mad Scientist and Paid Sponsor, your Hero could still be a robot as well. However, you won't get tangible in-game benefits for being a robot.
- Some special abilities refer to your "target". This is simply shorthand for "whatever person, place, or thing you're trying to interact with".
- Some special abilities grant you a token for doing certain things. If you do something that would normally earn anybody a token *and* it satisfies one of these special ability's requirements... you should get two tokens.
- Pay attention to the wording for stat bonuses. "+3 to ATH or STR, +1 to two other stats" means that after choosing to give +3 to ATH or STR, I then give +1 to two different stats and neither of them can be the one I gave +3 to. However, I can choose to give +3 to STR and give ATH one of my +1s.

ENOUGH EXPLAINING. LET'S SEE THE TROPES!

TROPES

BADASS: Most of these other Tropes are for eggheads and commies. You believe in the power of doing. "Doing" just means kicking all sorts of ass. You get a +1 Boon when you attack multiple targets with a single attack. Also, the special ability "Bad Edit" doesn't cost you a Token.

Stat Bonuses: +3 ACC or STR, +1 to two other stats

Skill: Destruction +2

Flaw: Diplomacy -2

SPECIAL ABILITIES:

Bloodlust (free action): Once per Scene, when you cause an enemy to mark their last Heart, immediately use a major action as a free action.

Bull in a China Shop: Once per Scene, when you break something substantial or important, gain a Token.

BATSHIT CRAZY: Some call you insane, and maybe they're right. But they'd be a bit mad too if they saw the world as clearly as you do... if they knew the things you do.

Stat bonuses: +2 to any three stats

Flaw: People Skills -2

SPECIAL ABILITIES:

Conspiracy Theorist (free action): Once per Scene, turn in a Token to ask the Director a question. The Director rolls 2d6 and keeps the result hidden. If the Director gets a PASS, they answer your question truthfully. Otherwise, they lie. If you act on The Director's answer, gain a Token.

Innappropriate (minor action): Once per Scene, respond to a serious moment inappropriately to gain a Token.

Train Wreck (major action): Once per Scene, describe your crazy antics. A witness of your choice is astonished and loses two PASSES on their next roll in this Scene.

BATTERIES INCLUDED: You're some kind of robot, unfazed by bio-hazards like poison or outer-space. Pick a SUBROUTINE you were designed for. This should be a specific verb (for example, a cleaning-bot might "suck", a murder-bot might "grind", and a cooking-bot might "incinerate").

Stat bonuses: +2 to one stat, +1 to two other stats

Skill: Electronics +2

Flaw: Emotions -2

SPECIAL ABILITIES:

Built Tough (free action): Once per Act, every potential source of damage is useless against your robotic body until the start of your next turn.

Preprogrammed (free action): Once per Scene, when you attempt a Task, use your SUBROUTINE. If the Director thinks it fits your Task, gain a Token. If not, your Task has a -2 Problem and you Show Weakness.

Overload (free action): Once per Scene, Get a +4 Boon when you attempt a Task that can be aided by your SUBROUTINE. However, for every 1 you rolled, reduce the relevant Stat by 1 until the end of the Scene.

BLIND MASTER: You're a master at something (check out that Stat bonus!), but you're blind and your (Flaw: Sight) applies to all Tasks that would benefit from sight, including attacks. You can't Show Weakness with attacks affected by your (Flaw: Sight).

Stat Bonuses: +4 to any stat, +1 to two other stats

Skills: Hearing +1, Smell +1, Taste +1, Touch +1

Flaw: Sight -3

SPECIAL ABILITIES:

Heightened Senses (minor action): Once per Scene, turn in a Token to focus on your surroundings. Ignore (Flaw: Sight -3) until the end of your next turn (or for your next two rolls if you're not taking turns).

Ancient Wisdom (minor action): Once per Scene, turn in a Token and supply wisdom (or something that sounds like it) to your allies. Each ally that heard your wisdom gains a Token.

Student and Master (free action): Once per Scene, when an ally turns in a Token to add to their roll, you heal 1 + your number of MONTAGES if their roll succeeds. If their roll fails, you gain a Token instead.

BORN WILD: There's something wild about you. An animal (any type the Director approves) follows you. It can't speak or use items. It has 1 Heart and 2 Shields. When its Heart is marked, It's unconscious and wakes at the end of the Scene. Two of its Stats (your choice) are 1; the remaining Stats are 0. When you get a Montage, raise one of your animal's stats or give them a Shield.

Stat Bonuses: +3 to ATH, +1 to two other stats

Skills: Animals +2, Plants +1

Flaws: Technology -2, People Skills -1

SPECIAL ABILITIES:

Beastmaster (free action): Once per Scene, at any time, your animal companion can take a full turn of its own. Spend 2 Tokens to use this ability an extra time.

Critter Chatter (minor action): Once per Scene, pose a simple question to an animal and the Director provides a simple answer which you somehow gathered from the animal. Animals are not all-knowing.

Swinger (free action): Once per Scene, turn in a Token. There is now something sturdy for you to climb or swing on, exactly where you want it! It could be a chandelier, rope, cable, vine or so on.

BRAVEHEARTED: You seem to thrive in dangerous situations. Choose one thing you're terrified of and get Director approval (something the Director can use about once per Act is ideal). While confronted with your fear, you have a -2 Problem on all Tasks and you automatically Show Weakness. You have an extra Heart and an extra Shield.

Stat Bonuses: +2 to any two stats

Skill: Imminent Danger +1

SPECIAL ABILITIES:

Double Edged (free action): Once per Scene, when you succeed on an action that hurts both you and an enemy (like pulling the enemy through a second-story window or setting off a nearby explosive), your enemy takes an extra point of damage (for a maximum total of 3).

Into the Fire (free action): Once per Scene, get a token for acting recklessly and/or putting yourself directly in harm's way.

You Owe Me One (free action): Once per Scene, when an ally within your Move Distance takes damage, you can immediately move to their position and take the damage for them instead.

BUMBLING SIDEKICK: You don't seem like a helpful member of the party. If anything, it seems the others keep you around so that they know what not to do. When you fail a Task, the next person to try the same Task (or one the Director deems very similar) gets a +1 Boon.

Stat Bonuses: +1 to three stats

Skills: Animals +1, Children +1, Emotions +1

Flaws: Acrobatics -2, Reflexes -2

SPECIAL ABILITIES:

Dumb Luck (free action): Once per Act, turn a failed roll into a success with a Lucky Break (and double damage if it's an attack), but you must explain how your success is due to your bumbling nature.

Whoops (minor action): Once per Act, explain how you manage to accidentally or haphazardly break one Close object. The Director may exempt one important thing per Act.

CHESTY: It's pretty clear why your character's actor or actress was cast...

Stat Bonuses: +2 to three stats

Skill: Sex Appeal +2

Flaw: Book Smarts

SPECIAL ABILITIES:

The Gun Show (minor action): Once per Act, take off an article of clothing to get +2 STR for the rest of the Scene.

The Talent Show (minor action): Once per Act, take off an article of clothing to get +2 CHA for the rest of the Scene.

Wet T-shirt Champ (free action): Once per Scene, gain a Token when your clothes get wet due to an existing feature in the Scene.

COWARD: Facing danger head-on is for dumb-dumbs, but you think you're pretty smart. Add one free Pass when you attack enemies that you are hidden from or who are otherwise surprised by your attack. You're a bit frail though, and have one less Heart than normal.

Stat Bonuses: +2 to SPY, +2 to another stat

Skills: Fleeing +1, Stealth +1

Flaw: Direct Attacks -1

SPECIAL ABILITIES:

False Surrender (major action): Once per Scene, cower until the start of your next turn. While you are cowering, nobody will attack you. At the start of your next turn, take any action as a free action.

Meatshield (free action): Once per Scene, when you take physical damage, turn in a Token to make a Very Close person (who isn't the attacker) take the damage instead. If that person is an ally, you Show Weakness.

CRIME ROBBER: You know that glory is not given, it's taken! You have the incredibly broad (Skill: Crime) and you can attempt to pickpocket as a minor action, rather than a major one.

Stat Bonuses: +2 ATH or SPY, +1 to two other stats

Skill: Crime +2

Flaw: Authority Figures -1

SPECIAL ABILITIES:

Appraisal (free action): Once per Scene, ask the Director "what is the most valuable object I can see?" or "what is the most important object I can see?". The Director answers truthfully, excluding objects already in the possession of the Heroes.

Criminal Element (free action): Once per Scene, earn a Token by committing a crime.

CYBORG: You are part human, part machine. If you get wet or electrocuted, you Show Weakness and have a -2 Problem to all rolls for the remainder of the Scene.

Stat Bonuses: +3 ACC or STR, +1 to two others stats

Skills: [A sense of your choice] +1, Technology +1

SPECIAL ABILITIES:

Calibration (major action): Once per act, roll INT and then another Stat. If you get more Passes on your INT roll, raise the other Stat by 1 for the rest of the Act. Otherwise, lower the other Stat by 2 for the rest of the Scene and Show Weakness.

Grab-o-tron (minor action): Once per Scene, launch an arm extension that can reach anywhere within Close distance (your hand still functions and can be retracted as a minor action).

Nowhere to Hide (minor action): Once per Scene, see through walls until the start of your next turn (or for 10 seconds outside an Action Sequence).

DIE HARDLY: A shark bite and a gunshot wound? Big deal! At the end of each Scene you heal 1 HP without needing to turn in a Token. Also, while all your Hearts are marked, you get to ignore a single "1" in each of your rolls. Being so resilient has made you almost unaware of danger.

Stat Bonuses: +3 to any stat, +1 to two others

Flaw: Awareness -2

SPECIAL ABILITIES:

Makin' Me Angry (free action): Once per Scene, get two Tokens when you have Nothing To Lose.

Come and Get It (major action): Once per Scene, during an Action Sequence, earn a Token by acting cool and casual. On your next turn, you can do any one action as a free action.

DOCTOR: You carry around a bag filled with all sorts of “doctor stuff”. At the end of each Scene, heal yourself or a present ally by 1 HP. If any ally or innocent dies in your presence, you Show Weakness.

Stat Bonuses: +1 to three stats

Skill: Doctoring +2

Flaw: Manners -1

SPECIAL ABILITIES:

Check-Up (free action): Once per Scene, visually examine an injured person. You know how much HP they have left and you add one free Pass on your next attack roll against them.

Juiced Up (minor action): Once per Act, administer an adrenaline shot. The recipient gets 3 Tokens.

First Aid (minor action): Once per Scene, administer first-aid on yourself or an adjacent ally, healing HP by 1+ your number of Montages. Heal another point of HP for each Token you choose to turn in.

GUMSHOE: You are some sort of detective or private investigator. You have a magnifying glass and binoculars (allowing you to notice things others can't). You also have a camera, and a kit which allows you to collect fingerprints (gather evidence to use as you see fit).

Stat Bonuses: +3 INT or SPY, +1 to two other stats

Skills: Investigation +1, Perception +1

Flaw: Emotions -2

SPECIAL ABILITIES:

Analytical (free action): Once per Scene, add your INT or SPY as a bonus Stat to a Task that is using a different Stat. Explain how the action is aided by the bonus Stat.

Deduction! (free action): Once per Scene, roll 1d6. On a Pass, pick a single person or thing you can currently see. The Director tells you everything of interest that can be humanly deduced about it.

HOBO: Subtract \$150 from your starting amount. Start with a bindle on a stick containing a lighter, lighter fluid, a can opener, a flask, a flashlight and a knife (a +1 melee weapon).

Stat Bonuses: +2 to three stats

Skill: Street Smarts +2

Flaw: High Society -2

SPECIAL ABILITIES:

Get Beaned! (minor action): Once per Scene, throw a can of beans (a +1 Close-range thrown weapon).

Only Natural (free action): Once per Scene, Your natural hobo odors inflict a -2 Problem on an adjacent enemy's next Task.

HOLY: You are some sort of religious authority. Years of espousing the virtues and inexorable truths of your religion has made you a gifted speaker.

Stat Bonuses: +2 CHA, +1 to three other stats

Skills: Religion +2, Speaking +1

Flaw: Romance -2

SPECIAL ABILITIES:

Faith Healing (minor action): Once per Scene, whether through the divine or the mundane, heal yourself or an ally who can see and/or hear you by 1 + your number of Montages.

Instant Karma (free action): Once per Scene, when an attack misses you, describe how the attacker gets injured as a result of their own attack. The attacker takes 1 damage.

KNOW-IT-ALL: You're an egghead who knows a bunch of junk, and knowing is 50% of the skirmish.

Stat Bonuses: +4 INT, +1 to two other stats

Skill: Book Smarts +2

Flaw: People Skills -1

SPECIAL ABILITIES:

Epiphany (free action): Once per Scene, turn in a Token and dramatically remove your glasses to have an epiphany. You may ask the Director a yes-or-no question, and they must answer truthfully with a yes or no.

Get a Bead on 'Em (minor action): Once per Scene, turn in a Token to examine someone for weaknesses. Your next Task targeting that person has a +2 Boon.

MAD SCIENTIST: You're an unhinged genius. Pick a noun (something specific like lizard, reggae or towel) and get Director approval (ideally the Director can integrate it about twice per Act). You consider yourself at the forefront of [YOUR NOUN] science!

Stat Bonuses: +2 INT, +1 to two other stats

Skills: Science +1, Technology +1

Flaw: Pop Culture -2

SPECIAL ABILITIES:

Better Mouse Trap (minor action): Once per Scene, after you or an ally fails a Task, turn in a Token to attempt the same Task with a +2 Boon, as long as you describe and try a more elaborate solution.

Thrill of Discovery (free action): Once per Scene, when you use an uncommon opportunity to study or experiment on [YOUR NOUN], earn two Tokens.

It's Working! (minor action): Once per Act, declare that you can create a device to serve one (semi-plausible and Director-approved) purpose. The Director describes a requirement for creating the device (such as a specific tool, location, or material). When the requirement is met, the mad scientist may create the device if they're not in an Action Sequence.

MARTIAL ARTIST: You are a deadly weapon. Add 1d6 to your unarmed attacks. If a melee attack against you misses, you can move yourself or your opponent anywhere within Close range.

Stat Bonuses: +3 ATH or STR, +1 to two other stats

Skill: Acrobatics +1

Flaw: Firearms -2

SPECIAL ABILITIES:

Kata (minor action): Once per Scene, put on an intimidating martial arts display. Every present enemy loses 1d6 on all rolls before your next turn. If used outside an Action Sequence, gain a Token instead.

Whirlwind (major action): Once per Act, unleash a whirlwind of a melee attack that targets every enemy within Close range.

NET HACKER: The digital webs are your playground. Computer systems are your play blocks. It's...playtime, or something. You have some sort of portable computer that allows you to wirelessly access all sorts of electronic systems and devices with your "Hackatronic" special ability.

Stat Bonuses: +3 INT or SPY, +1 to two other stats

Skills: Electronics +1, Research +1

Flaws: Nature -2, Being Cool -2

SPECIAL ABILITIES:

Personality.exe (free action): Once per Scene, earn a Token by doing something that supports the cliché that hackers are nerdy or weird.

Hackotronic (minor action): Once per Scene, wirelessly access an electronic device that you have line-of-sight to. For the rest of the Scene you can use a minor action to hack it in any way the Director considers remotely feasible (for example: overheat, extract information, reprogram, etc...) The Director may require rolls with one or more Passes for devices the Director considers "secure".

Double Hack (free action): Once per Scene, spend a Token to gain another use of "Hackatronic".

NINJA: You're a deadly and silent shadow. Add 1d6 to melee attacks made from above or below your target. Ninjitsu demands perfection, so you Show Weakness if you fail a consequential Task involving acrobatics or stealth.

Stat Bonuses: +3 to ATH or SPY, +1 to two other stats

Skills: Acrobatics +1, Stealth +1

Flaw: [You pick] Electronics -1 [or] Emotions -1

SPECIAL ABILITIES:

Shadow Strike (free action): Once per Scene, upon making a successful physical attack, describe a surprise second attack and roll 1d6. On a Pass, deal another point of damage.

Smoke Bomb (minor action): Once per Act, create a momentary cloud of smoke. You then reappear anywhere within Far range. If you reappear behind cover, you're automatically Hidden.

NOSY REPORTER: You're a determined journalist at a news publication. You have a press pass, a camera and a desire to uncover the truth!

Stat Bonuses: +2 CHA or INT+, +1 to two other stats

Skills: Investigation +2, Research +2

SPECIAL ABILITIES:

What a Scoop! (free action): Once per Scene, when you take decisive and risky action to doggedly pursue a story, earn a token or Show Weakness.

Flasher (minor action): Once per Scene, spend a Token to blind someone within Very Close range by using your camera flash. They have (Problem: Blinded -3) until the start of your next turn.

Mightier Than the Sword (minor action): Once per Act, tell the Director how you want to leverage your profession to get what you want. The Director must make it happen or give you four Tokens.

OLD GEEZER: You've been through a lot over the years and these whippersnappers shouldn't take you so lightly! You're experienced, so you start out with an extra Gimmick.

Stat Bonuses: +2 to any stat, +1 to three other stats

Skills: History +1, Old Fogies +1

Flaws: Hearing -1, Youths -1

SPECIAL ABILITIES:

Back in My Day (free action): Once per Scene, earn a Token when you do something to highlight your age and/or depth of experience.

Go on Without Me (free action): Once per Act, earn two Tokens when you fend off danger so that others might flee or move forward. Afterwards, if no Heroes can see you, the narration cuts away from you and you will simply rejoin the team in the next Scene with a wild tale of how you survived.

PAID SPONSOR: You seem to solve a lot of your problems with one particular and spectacular product or brand.

Stat Bonuses: +2 to any two stats, +1 to another stat

Skill: Persuasion +1

Flaw: [You pick] Awareness -2 [or] Stealth -2 [or] Technology -2

SPECIAL ABILITIES:

Shameless Plug (minor action): Once per Scene, use an [INSERT PRODUCT] on yourself or an ally within Close range. The product-user heals by 1 + their number of Montages or gains two Tokens.

Withdrawals (free action): Once per Act, narrate your separation from (or inability to use) your product. You Show Weakness and can't use your product. After you get a Lucky Break or a Tough Break, narrate your reunion with your product, and the next time you use "Shameless Plug" it either heals to full health or grants five Tokens.

POLICE COP: You have a badge, a cop car and some authority. If you're "off-the-grid" somewhere that separates you from both your car and a lawful populace, gain a Token at the start of each Scene.

Stat Bonuses: +2 to one stat, +1 to two other stats

Skills: Persuasion +1, Police Work +2

Flaw: Being Cool -2

SPECIAL ABILITIES:

Freeze! (minor action): Once per Scene, show your badge to a target and say something like "hold it, dirtbag!". On their next turn, the target can't use a major action. If used outside an Action Sequence, your target has a -3 Problem on their next roll in this Scene.

Good Cop / Bad Cop (free action): Once per Scene, heal 1 HP by faithfully upholding the law. Or earn a Token by violating the law to "get results".

PROTAGONIST: You're the star, so nothing bad will happen to you, right? You Show Weakness when a Push it to the Limit is used to heal you.

STAT BONUSES: +2 to one stat, +1 to two other stats

Skill: Passionate Speeches +2

SPECIAL ABILITIES:

Script Immunity: Once per Scene, on a roll that targets you or was rolled by you, turn a 6 into a 1, or a 1 into a 6.

Captive Audience (major action): Once per Act, goad a character into monologuing instead of actually doing anything on their next turn. Or if used outside an Action Sequence, they have (Problem: Distracted -2) while monologuing.

Center of Attention: Once per act, when something is happening that isn't really about you, make it about you. You and the other Heroes each get a Token for being around the most important person ever.

SENTIMENTALIST: You carry a trinket with you that has sentimental meaning, like a flask, framed picture, shrapnel in your chest, lucky coin, etc.

Stat Bonuses: +2 to two stats, +1 to another stat

Skill: Emotions +2

SPECIAL ABILITIES:

Misty Eyes (minor action): Once per Scene, turn in two Tokens. Reveal a detail about your sentimental past to another character in order to heal 1 HP and Show Weakness.

Never Let Go: Once per Scene, after failing a Consequential Task, gain a Token by gazing at or clutching your trinket and describing a briefly seen or heard flashback.

Pocket Protector: Once per Act, when you receive damage that would put you On Death's Door, your trinket deflects that damage.

SHREDMEISTER: A "shred machine" (skateboard, surfboard, snowboard, BMX bike, rollerblades, piano dolly, etc...) is always nearby. You get on and off of shred machines as a free action. While shredding, you can move within Close distance as a minor action. Shredding can be a Boon or Problem in some cases. If you go through an Action Sequence without a shred machine, you Show Weakness.

Stat Bonuses: +2 ATH or CHA, +1 to two other stats

Skill: The Youth +2

Flaw: Old Fogies -2

SPECIAL ABILITIES:

The World is a Playground (free action): Once per Scene, add a ramp, rail, half-pipe or another feature of a skate-park to the Scene, but the Director chooses where. Gain two Tokens when you first make use of the skate-park feature while shredding. If used outside an Action Sequence, using the skate-park feature must serve an appreciable purpose.

Freestyle (major action): Once per Scene, attack with a +2 Boon while riding on a shred machine. Then, take a free move action.

SNOT-NOSED BRAT: You can't vote, drink, or serve in the military... might as well embark on a perilous adventure! Whenever you heal, roll 1d6. On a Pass, heal 1 extra HP.

Stat Bonuses: +2 to one stat, +1 to two other stats

Skills: Kids +2, Charm +1, Deception +1

Flaw: Grown-Up Stuff -2, Intimidation -2

SPECIAL ABILITIES:

Prankster (minor action): Once per scene, set up a rudimentary hazard using your environment. You or an ally get a free Pass on the first attack that uses the hazard.

Untouchable (free action): Once per Scene, when you're On Death's Door you immediately get a Lucky Break.

Young and Dumb (free action): Once per scene, earn an Token if you take a consequential action that highlights your age and/or lack of experience.

SOPHISTICATED: You're well-connected, affluent and of proper taste. You're likely well-dressed and almost certainly British. Do be a dear and start with an extra \$300.

Stat Bonuses: +2 CHA or INT, +1 to two other stats

Skills: High Society +2, Persuasion +1

Flaws: Roughin' It -2, Street Smarts -2

SPECIAL ABILITIES:

Well-Connected (free action): Once per Act, turn in a Token and state the name of a new character that you're acquainted with and two facts about them, like "She is the director of the C.I.A. and she owes me a favor". The Director asks a revealing question about the character, like "why do you two no longer get along?" or "Why is she checked into the hospital?" Answer the question. The character exists, placed and controlled by the Director.

Well-Endowed (free action): Once per Act, turn in a Token and state an item you own, like "I own a private jumbo jet", and state whether the item is off-camera or not. If it's off-camera, the Director adds a complication. Otherwise, the Director adds two complications. Complications place limitations or caveats, like "you'll need a trained pilot to fly it" or "you've only got enough fuel to get to Kyoto". The item exists and its exact location is determined by the Director.

Upper Crust (free action): Once per Scene earn a Token by doing something to highlight your civility and/or snobbery.

STRAIGHT-LACED: All your life you've kept your nose clean, paid your taxes, and you even flossed everyday. But Gosh-darn it all, you're in over your head this time. Hopefully this whole adventure business won't affect your sleep schedule.

Stat Bonuses: +2 to any two stats

Skill: Normal Things +2

Flaw: Indecency -2

SPECIAL ABILITIES:

Finger Wag (minor action): Once per Scene, turn in a Token to lecture or naysay anyone or anything. While everyone ignores you, an ally of your choice immediately uses a major action with a +2 Boon.

Let's Be Reasonable (free action): Once per Scene, mark one of your Shields during an Action Sequence, but before anyone has attacked. You calmly talk as everyone watches you immediately take a full turn that doesn't include an attack.

Lose Control (free action): Once per Act, while you Have Nothing to Lose, take two major actions, each with a +2 Boon.

SURVIVALIST: You always knew things were headin' to hell in a handbasket, and you made sure that you'd be ready for the day.

Stat Bonuses: +2 to any two stats, +1 to another

Skills: Awareness +1, Forage & Scavenge +1

Flaw: Social Skills -1

SPECIAL ABILITIES:

I Came Prepared (free action): Once per Act, reveal that you possess an item. It's not a weapon, one-of-a-kind, or bigger than a breadbox. The item is left behind or rendered unusable by the end of the scene.

Patch Job (major action): Once per Scene, patch up yourself or an adjacent ally, healing your target by 1 + your number of Montages.

Situational Awareness (minor action): Once per Scene, turn in a Token to scope out the area and choose one of the following:

- The Director tells me about a previously unnoticed feature of the area that could give me an edge.
- The Director tells me about the best available escape route.
- The Director tells me about an unseen danger as long as it could be noticed or suspected.

TALKING ANIMAL: You're a strangely intelligent animal who talks. For some reason, this doesn't elicit as much surprise as it should. You can talk to other animals, but they're usually not as smart as you.

Stat Bonuses: +3 ATH or CHA, +1 to two other stats

Skills: Smell +1, [You choose] Climbing +1 [or] Digging +1

Flaw: No Opposable Thumbs -1

SPECIAL ABILITIES:

Wild Thing (free action): Once per Scene, earn a Token by acting on your animal instincts.

Looney (free action): Once per Act, successfully do something that should only work in a cartoon. For example, it could involve ignoring physics, unnatural speed, improbable deceit, or breaking the fourth wall. This can't be used to directly damage an enemy. Some Director discretion applies.

TROUBLED ATHLETE: Coach always said you could become one of the greats, if only you could find your confidence. After you roll a Lucky Break, you gain "The Touch". While you have The Touch you are brimming with confidence and have a +2 Boon on ACC, ATH and STR rolls. The Touch lasts until you roll a Tough Break; this shatters your confidence and Shows Weakness.

Stat Bonuses: +2 to one stat, +1 to another stat

Skill: The World of Sports +2

Flaw: Book Smarts -1

SPECIAL ABILITIES:

It's Like Coach Says (minor action): Once per Scene, compare a challenge you face to a sport. You have a +2 Boon on the next relevant roll in this Scene.

Called Shot (major action): Once per Act, attempt a Task relevant to your sport and describe a Lucky Break you want from this Task. If the Director accepts, your Task auto-succeeds with your Lucky Break. If the Director does not accept, you roll to complete the Task as normal and then gain 4 Tokens.

VAMPIRE: If you're exposed to crosses, direct sunlight, garlic or holy water you take 1 damage. Take another point of damage each time you have a chance to stop the exposure but fail to do so. You own a full-body cloak that blocks the sun, but it makes you look like a creep.

Stat Bonuses: +2 to any three stats

Skill: Persuasion +2

Flaw: Charisma -2 (only when wearing your cloak)

SPECIAL ABILITIES:

Bat Form (minor action): Once per Scene, spend a Token to become a bat until the end of the Scene (or sooner). As a bat you can fly, fit through small spaces and you have (Skill: Stealth +2). As a bat you have 0 STR and can't use items.

Blood Suck (major action): Once per Scene, make an unarmed melee attack against a living creature. Add your CHA as a bonus Stat (hopefully you're not wearing your cloak). Heal yourself by the amount of damage dealt. If an ally or bystander sees this attack, you get a -1d6 Problem on all rolls in this Scene.

WEREWOLF: In moonlight (full or otherwise), you turn into a werewolf with two extra Hearts, (Skill: STR and ATH +2), and (Flaw: CHA and INT -2)... As a werewolf, you can't use weapons. Spending time out of the moonlight turns you back to normal. Your hunter instincts tell you when an enemy has Nothing To Lose (the Director must tell you when asked). Animals act with unease in your presence.

Stat Bonuses: +3 ATH or STR, +1 to two other stats

Skill: Smell +2

Flaw: Animals -2

SPECIAL ABILITIES:

Awoooo! (minor action): Once per Scene, howl as a werewolf to earn two Tokens.

Bloodfrenzy (free action): Once per Scene, when an enemy has Nothing To Lose, get a +3 Boon on an attack or another highly physical Task.

WRESTLER: You're either a professional wrestler or you're played by one. You're not into using weapons other than your body and improvised weapons. When Push it to the Limit is used on you, get a +3 Boon on your next Task.

Stat Bonuses: +3 STR, +2 to two other stats

Skill: Acrobatics +2,

Flaw: Non-improvised Weapons -2

SPECIAL ABILITIES:

Signature Move (major action): Once per Scene, bust out your "signature move" on an opponent you've already damaged in this Scene. Whatever this move is, it's an unarmed melee attack with a +2 Boon, and it leaves your enemy lying Prone.

Fan Favorite (minor action): Once per Scene, spend a Token and use a signature phrase or gesture as you attempt a Task. If you succeed, earn two Tokens.

GIMMICKS

As Heroes progress through their adventures, they'll gain or reveal abilities called GIMMICKS. In short games, this happens every time you earn a MONTAGE. In long-running games, the Director might choose to give out Gimmicks every other Montage.

GIMMICKS with an asterisk at the end of their names can be taken twice. When you take the same Gimmick a second time, double the value of the underlined numbers. You can not take the same Gimmick more than twice.

ADRENALINE RUSH: Gain this special ability:

Adrenaline Rush (free action): Once per Scene, when you use your STR Stat, reroll all 1s.

ASPIRING SCRIPT WRITER: When it's time to pick a Script Change Concept, pick two instead. When it's time to use your Script Change use either Concept, not both.

CALMLY WALK AWAY: Gain this special ability:

Calmly Walk Away (free action): Once per Scene, when something explodes gain a Token and take no damage as long as you don't look at the explosion.

CRUNCH TIME*: When it's time to hit the books or analyze the evidence, nobody does it better than you. (Skills: Investigation +1, Research +1)

DECEITFUL*: You are skilled at misleading others with both your words and your motions. (Skills: Lying +1, Sleight of Hand +1)

DEMOLITION MAN*: Gain (Skill: Explosives +1). Gain this special ability:

Demolition Man (free action): Once per Scene, roll 1d6. On a Pass, the Director adds and/or reveals something in the Scene that could explode.

DOMINO STRIKE: Gain this special ability:

Domino Strike (free action): Once per Scene, upon defeating an enemy with a melee attack, send the defeated enemy hurtling at another target within Close distance as a ranged attack using your STR instead of ACC.

EAGLE-EYED*: Little escapes your steely and bird-like gaze. (Skill: Sight +1)

ELITE SHOOTER: Enemies don't benefit from cover against your ranged attacks, unless the cover is absolute.

EVEN THE ODDS: Gain this special ability:

Even the Odds (free action): Once per Scene, upon making a successful unarmed attack, place your opponent's weapon anywhere on the ground within Very Close range.

EVIL EYE: You have a gaze that can make a rock sweat. Gain this special ability:

Evil Eye (minor action): Once per Scene, give someone the evil eye. Roll 1d6. On a 1, the target focuses on you. On a 2 or 3, the target avoids you. On a 4 or 5, the target's next Task has a -2 Problem. On a 6, choose from the other results.

FLOAT LIKE A BUTTERFLY*: Gain this special ability:

Float Like a Butterfly (free action): Once per Act, you can tap into a heightened level of self-preservation. For the rest of the Scene, physical attacks against you have a -1 Problem.

GOOD JUDGE OF CHARACTER*: You've been around the block and tend to know a shady character when you see one. (Skills: Sense Motives +1, Lie Detection +1)

HELL OF AN ARM*: You throw as hard and far as a dang quarterback. Whether it's a grenade, rope or a commie, you throw it better than most. (Skills: Throwing +1.)

I'M NOT SUPPOSED TO DIE LIKE THIS*: Choose one of the following attack types. Attacks of that type have a -1 Problem when targeting you.

- Projectiles (bullets, arrows, thrown bricks, etc...)
- Melee weapons and explosives (swords, chainsaws, grenades, rockets, etc...)
- Natural weapons (fists, feet, teeth, claws, elbows, etc...)

(When taken a second time, you don't pick a new attack type.)

JOHN WOO: Gain (Flaw: Stealth -1) because you tend to attract and then startle doves for some reason. You also gain this special ability:

John Woo (major action): Once per Scene, make a ranged attack with a +2 Boon if you jump into or out of cover this turn.

KEEP 'EM COMING: Gain this special ability:

Keep 'Em Coming (major action): Once per Act, attack. If this attack hits, you get to make a free attack (with a -1 Problem). If that attack hits, you can make another free attack (with a -2 Problem), and so on with increasing Problems, until you miss.

LASER FOCUS: Gain this special ability:

Laser Focus (free action): Once per Scene, when you use your ACC stat, reroll all 1s.

LEAP OF FAITH: Gain this special ability:

Leap of Faith (free action): Once per Scene, turn in a Token when you'd take damage from a fall. Something lucky happens (a passing hang-glider or mattress truck perhaps?) and you take no damage. Jump away!

MASOCHISTIC: When you take 2 damage from a single attack, receive a Token.

MASTER OF DISGUISE*: You're skilled at changing your mannerisms, voice and appearance to seem like a different person. (Skill: Disguise & Mimicry +1)

MENTAL GYMNASTICS: Gain this special ability:

Mental Gymnastics (free action): Once per Scene, when you use your INT Stat, reroll all 1s.

MR. ROY ROGERS*: Gain this special ability:

Mr. Roy Rogers (major action): Once per Scene, make a ranged attack with a +1 Boon. The attack ricochets and ignores any cover your enemies are using.

MY BODY IS A WEAPON*: Your deadly weapon of choice can never be confiscated. (Skill: Unarmed Attacks +1)

MY BODY IS LITERALLY A WEAPON*: You've replaced a hand or foot with a weapon. The weapon gets a +1 bonus. It takes a major action to swap the weapon. Sometimes this set-up isn't ideal, so you have (Flaw: Replaced Limb -1).

NO BODY, NO DEATH: Gain this special ability:

No Body, No Death (minor action): Once per Act, put yourself in a dire a situation and tell the others to run. As long as the other Heroes don't actually witness your "inevitable" death, you will rejoin the team in the next Scene with a wild tale of survival.

NOOOOO!: Gain this special ability:

Nooooo! (free action): Once per Scene, when an ally has marked all their Hearts, dramatically shout in slow motion and get three Tokens which you must use on your next turn (unused ones are forfeited).

PAYDAY: Gain \$200.

PEAK PERFORMANCE: Gain this special ability:

Peak Performancel (Free action): Once per Scene, when you use your ATH Stat, reroll all 1s.

PEDAL TO THE METAL: Gain this special ability:

Pedal to the Metal (Free action): Once per Scene, turn in a Token to give it all you've got on your first Task in an Action Sequence. If that Task succeeds at all, you succeed with a Lucky Break (and Double Damage if it's an attack). If you don't succeed, you get a Tough Break.

PEOPLE PERSON: Gain this special ability:

People Person (free action): Once per Scene, when you use your CHA Stat, reroll all 1s.

PHOTOGRAPHIC MEMORY: Gain this special ability:

Photographic Memory (minor action): Once per Scene, you can perfectly invision an area, person or object you've seen in the past. You can roll to investigate it as though you were looking at it now.

POINT BLANK: You can use ranged weapons in an enemy's melee range without penalty.

PUSH IT REAL GOOD*: When you use "Push It to the Limit", it gives three tokens and heals 3 HP + number of Montages..

RESHOOT: Gain this special ability:

Reshoot (free action): Once per Scene, when you fail a roll that's not for a special ability, attempt the same roll again.

RICOCLET: Gain this special ability:

Ricochet (free action): Once per Scene, when an opponent's ranged attack misses you, roll 1d6. If you roll a 4, 5, or 6, the attack hits an opponent of your choice within Far distance, dealing one point of damage.

RIGHTEOUS HIGH FIVE*: Gain this special ability:

High Five of Life (major action): Once per Scene, give a high-five to an ally. They heal 1 HP.

SEXUAL TYRANNOSAURUS*: Add 1d6 to all CHA rolls targeting someone attracted to your gender (or one you're projecting). Also, no matter what hell you go through, you always look great.

SEXY NERD*: You have (Skill: Bookworm +1) and are clearly beautiful and have (Skill: Sex Appeal +1). However, you have terrible eyesight and have (Flaw: Sight -2). You can ignore this Flaw by putting on your glasses, but anybody who sees you in your glasses won't be affected by your Sex Appeal skill ever again*.

SHOCK ABSORBER: Gain this special ability:

Shock Absorber (free action): Once per Scene, when you take two points of damage at once, don't take the damage. Instead, explain how the hit reduces your highest Stat (choose if tied) by two. The stat stays at the reduced value until the end of the Scene.

SLEEPER HOLD: Gain this special ability:

Sleeper Hold (major action): Once per Scene, if you are behind an opponent, make a melee attack with a -2 Problem. If successful, the opponent falls unconscious. Each round, the opponent rolls 1d6, and they wake if they roll a 6 or if they are attacked.

SMACK-TALKIN': Gain this special ability:

Smack-Talkin' (minor action): Once per Scene, turn in a Token to smack-talk someone. They get a -2 Problem on attack rolls that don't target you. This lasts until the end of the scene or until all your Hearts are marked.

*The creator of this game wears glasses, as does his sexy wife.

SMALL BUT FIERCE: At any time you can ask the Director if someone has higher STR than you. The Director answers honestly, but doesn't say how much higher. Gain this special ability:

Small but Fierce: Once per Scene, attack an enemy with higher STR than you. The attack has a Boon equal to the difference between your STR and your target's STR.

SPEED OF PLOT: Gain this special ability:

Speed of Plot: Once per Act, an event or action of your choice takes three times longer than it ought to. (Examples: someone falling from a building, a bomb about to explode, a door shutting, a particular combat action). Some Director discretion required.

SPRAY AND PRAY: Gain this special ability:

Spray and Pray (minor action): Once per Scene, wildly fire a ranged weapon. Enemies within your weapon's range have a -2 Problem on their attacks before your next turn.

SPYMASTER: Gain this special ability:

Spymaster (free action): Once per Scene, when you use your SPY Stat, reroll all 1s.

STILL ALIVE: Gain this special ability:

Still Alive (free action): Once per Scene, when you make a roll while On Death's Door, ignore every "1" rolled.

THE MORE THE MERRIER: Gain this special ability:

The More the Merrier (major action): Once per Scene, roll to attack with a Boon equal to the number of enemies adjacent to you.

TRENCHCOAT: You wear a trenchcoat in which you can visually conceal anything smaller than you.

UNDER THE RADAR: If you're in an Action Sequence and you didn't attack anyone on your last turn, attacks against you have a -2 Problem until the start of your next turn.

WHAT DID YOU SAY?: If someone insults you or says something particularly evil, get a +2 Boon on your next Task if it targets the offender.

WHERE'S MY MARK?: You don't have to spend a Token to use Bad Edit, unless you use Bad Edit to use another special ability.

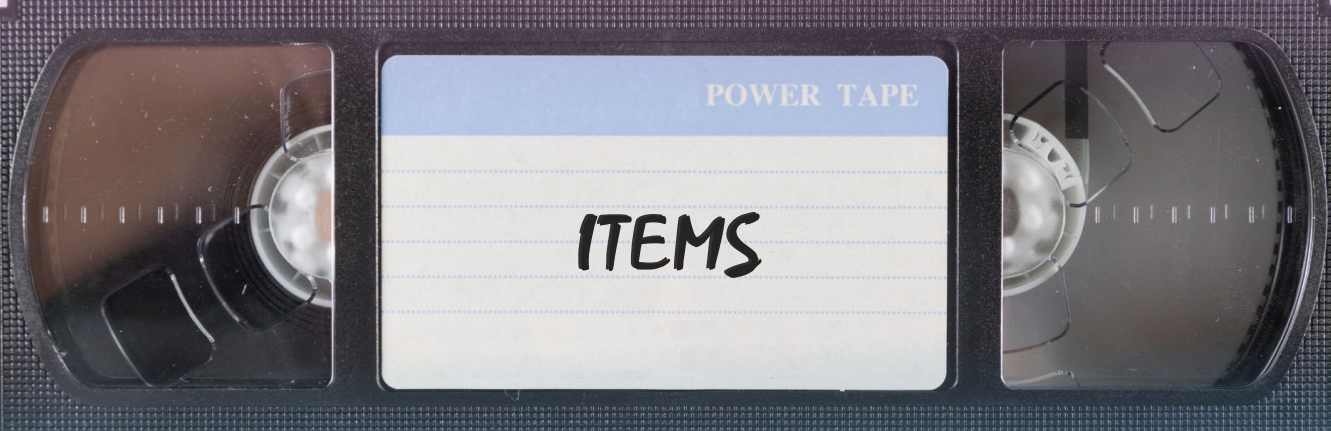
WHY DIDN'T YOU SAY SO?: Gain this special ability:

Why Didn't You Say So?: Once per Scene, when another character mentions the need for an item that isn't a weapon or extremely rare, roll 1d6. If you get a Pass, that item is within arm's reach.

WIRE WORK*: You have little regard for gravity. You have (Skills: Climbing +1, Jumping +1)

YOU NEVER KNOW*: Choose 2 of the following +1 Skills: Animal Calls, Astronomy, Balance, Bartering, Chemicals, Cuisine, Current Affairs, Dancing, Dinosaurs, Diseases, Drugs, Eavesdropping, The Forest, Forgery, Gambling, Geopolitics, Hacking, History, Hunting, Jumping, Lock-picking, Lying, Music, Nuclear Energy, The Ocean, Parkour, Pop Culture, Religion, Reptiles, Ropes, Seduction, Singing, Stealing, Surgery, or something else that your Director approves. (When taken a second time, simply pick two new skills, or double down on the ones you already picked.)

YOU SICK SONOVABITCH*: Anytime you cause an enemy to mark their last Heart, you can turn in a Token to heal 1 HP.



By default, Heroes start out with \$200 to spend. You'll notice that weapons have a "possible look" instead of a name or description. Feel free to use a custom description that gels with how that item works.

For example, a +2 weapon that attacks from Far range might be "Grandpa's Revolver" or it could be a "magic electric guitar" that sends out waves of rock no lame-wad can withstand. It's your character, and it's their item. Go ahead and make it unique.

The following are just examples. In your game, the players might need to get scuba gear, potions of anti-fairy, wooden stakes or a trampoline. Just create any relevant stats and costs and go wild!

Starting Heroes with \$200 is the default, but depending on the plot, you might go with something very different. Just be sure to adjust relevant TROPES that affect starting money appropriately.

You'll likely want to give players options for getting new items, either through finding them and/or purchasing them. If your players have the option of buying items, provide opportunities for characters to get money. Money could be earned for completing tasks, it could be found on defeated enemies or it could even be stolen or extorted from Director-controlled characters. Money could be a central goal for the heroes.

Items can be taken or broken, but items are a way for players to customize their Heroes. As such, only smite a player's item when the Hero's actions clearly put their stuff at risk, and give them a chance to save it, repair it or replace it.

MELEE WEAPONS

Melee weapons can only be used on **ADJACENT** targets, unless they specify a range of **VERY CLOSE**.

If multiple targets are within their limited reach, melee fighters can attack all of them simultaneously with no penalty. Some of the melee weapons below break that rule by imposing a -1d6 penalty when attacking multiple targets. This penalty doesn't increase for every additional target; it's always just -1d6.

BONUS	SPECIAL	POSSIBLE LOOK	PRICE
+1	-1d6 if attacking multiple targets.	Heavy luggage	\$10
		Brass Knuckles	\$30
	Can attack at Very Close range.	Rake	\$60
+2	-1d6 if attacking multiple targets.	Pocket Knife	\$80
		Baseball bat	\$90
	Can attack at Very Close range.	Staff	\$170
+3	-1d6 if attacking multiple targets.	Power Drill	\$180
		Sword	\$200
	Can attack at Very Close range.	Whip	\$360
+4	-1d6 if attacking multiple targets.	Prized trophy	\$340
		Chainsaw	\$380
	Can attack at Very Close range.	Poseidon's Trident	\$650

RANGED WEAPONS

Ranged weapons attack best at (or closer than) their listed “range”. You can use them at the next furthest range with a -1d6 **PROBLEM**.

If you're in an enemy's melee range, your ranged attacks have a -1d6 **PROBLEM**, even if you're targeting a different enemy.

If you try to hit multiple targets with a ranged attack, you get a -1d6 **PROBLEM** for each additional target.

There are two types of ranged weapons. Normal ranged weapons are on this page. On the next page you'll find ranged blast weapons which attack an entire area but are more expensive.

NORMAL RANGED WEAPONS

BONUS	RANGE	POSSIBLE LOOK	PRICE
+1	Close	Boomerang	\$20
	Far	BB Gun	\$30
	Very Far	Attack Pigeon	\$40
+2	Close	Throwing Knives	\$80
	Far	Handgun	\$90
	Very Far	Hunting Rifle	\$120
+3	Close	Shotgun	\$180
	Far	Wand of Thruxxor	\$200
	Very Far	Sniper Rifle	\$250
+4	Close	Flamethrower	\$340
	Far	Electro Pulse Cannon	\$380
	Very Far	Zeta Cluster Beam Rifle	\$470

RANGED BLAST WEAPONS

Ranged blast weapons have a normal range as well as a blast range.

These weapons are usually things like fireworks or rocket launchers, but a rapid-fire machine gun or a sawed-off shotgun that obliterates a small area can also be an appropriate description.

With a blast weapon, attack a spot or target within the normal range. That spot becomes the blast's center. Everything and everyone within blast range of the blast's center is targeted by the attack (with no penalties for multiple targets).

You'll notice there are two price columns below. A weapon bought at the "one-use price" can only be used a single time. Y'know, like a grenade.

BONUS	NORMAL RANGE	BLAST RANGE	PRICE	ONE-USE PRICE
+1	Close	Very Close	\$80	\$8
	Far	Very Close	\$100	\$10
	Far	Close	\$160	\$16
	Very Far	Very Close	\$140	\$14
	Very Far	Close	\$220	\$22
+2	Close	Very Close	\$280	\$28
	Far	Very Close	\$310	\$31
	Far	Close	\$490	\$49
	Very Far	Very Close	\$420	\$42
	Very Far	Close	\$660	\$66
+3	Close	Very Close	\$630	\$63
	Far	Very Close	\$700	\$70
	Far	Close	\$1,100	\$110
	Very Far	Very Close	\$870	\$87
	Very Far	Close	\$1,370	\$137
+4	Close	Very Close	\$1,190	\$119
	Far	Very Close	\$1,330	\$133
	Far	Close	\$2,090	\$209
	Very Far	Very Close	\$1,640	\$164
	Very Far	Close	\$2,580	\$258

IMPROVISED WEAPONS

Sometimes, the best weapon is whatever is at hand.

Each time an improvised weapon is used, its attack bonus is lowered by 1. So a +1 improvised weapon is useless after a single use. You can think of this as the item breaking, but the real reason is that movie fights are more interesting when the hero is moving from one prop to another. See any Jackie Chan fight scene for evidence.

In the table below, a "baseball" is an example of a +1 item, and a "baseball signed by a legend of the game" is an example of a powerful item. With this sorta thing, an item's narrative punch matters more than its physical punch. In VHS land, a signed baseball simply hurts more.

BONUS	CATEGORY	EXAMPLES
+1	Looks Slapstick	Baseball, frozen fish, beer bottle, folding chair, garden hose, spatula, potted plant
+2	Looks Cool	Pool cue, broken beer bottle, guitar, car door, T-rex bones, manhole cover
+3	Looks Deadly	Meat hook, nail gun, a red-hot fire poker, butcher knife,
+4	Looks Important	The lair's security laser, The Dagger Throne, baseball signed by a legend of the game

OTHER ITEMS

Indeed, not every problem can be solved with a weapon.

NAME	ABOUT	PRICE
Great Outfit (business pro)	+1d6 on CHA rolls aimed at people the Director thinks will dig this look.	\$40
Perfect Outfit (business pro)	+2d6 on CHA rolls aimed at people the Director thinks will dig this look.	\$90
Great Outfit (seductive)	+1d6 on CHA rolls aimed at people the Director thinks will dig this look.	\$40
Perfect Outfit (seductive)	+2d6 on CHA rolls aimed at people the Director thinks will dig this look.	\$90
Great Outfit (street tough)	+1d6 on CHA rolls aimed at people the Director thinks will dig this look.	\$40
Perfect Outfit (street tough)	+2d6 on CHA rolls aimed at people the Director thinks will dig this look.	\$90
Great Outfit (weirdo)	+1d6 on CHA rolls aimed at people the Director thinks will dig this look.	\$40
Perfect Outfit (weirdo)	+2d6 on CHA rolls aimed at people the Director thinks will dig this look.	\$90
Camera	Useful for gathering evidence and blackmail!	\$70
Climbing Gear	Uses a major action to set up and to retrieve. While using, gain Skill: Climbing +2.	\$80
Flashlight	Illuminate a narrow swath of darkness. Also, be seen in the dark.	\$20
Line Launcher	Major action to shoot cable in two opposite directions. Cable is 150ft and anchors on both sides. It can support the weight of two people.	\$130
Night Vision Goggles	See in the dark, hands-free and stealthy!	\$80

Continued...

NAME	ABOUT	PRICE
Rope	50ft of the stuff. Maybe you have a plan for it.	\$20
Safe-Cracking Tools	Gain the following Skills: Lockpicking +2, Listening Through Walls +2	\$100
Shred Machine	Minor action to start/stop shredding. If shredding, you may move very close distance as minor action. Shredding can be a boon or problem in some cases.	\$40
Silk Shorts	When prone, you can use a Minor Action to stand up	\$40
Toolkit	A box of very typical tools. Might be handy.	\$40
Uber Glue	Use this to make something uber sticky.	\$25
Walkie-Talkies	5-mile radius. Don't forget to push to talk.	\$60
Welding and Cutting Torch	A portable torch used to weld and cut metal. ... What are you planning?	\$70
That Thing	Got an idea? Ask the Director about it.	\$?



SCENES AND ACTS

Play is broken up into **SCENES**. The Director typically ends a Scene when the heroes go to a new location, or sometimes when they start working towards a new goal. Generally, if a scene takes an hour, its too long.

When a **SCENE** ends...

- You may turn in a **TOKEN** to heal 1 **HP**.
- Some **SPECIAL ABILITIES** recharge (look for the ones that say "once per Scene").

An **ACT** is a larger chunk of the game, comprised of at least a few **SCENES**. The Director determines when a new Act begins. Classic story-structure definitions work, or the Director may switch Acts upon enacting **MONTAGES** or at the end of each game session.

When a new **ACT** begins...

- All **HP** (including twice-marked **HEARTS**) is healed.
- All **SPECIAL ABILITIES** recharge.

Clearly state when a **SCENE** or **ACT** has ended so players know what recharges. Scene transitions can also move the story and let players flesh-out the Heroes.

"After Vinnie spills the beans, the cops come to secure the perimeter. Officer Jim congratulates you guys on a job well done. Do you wanna do anything else while you're here? ... Ok, that'll be the end of the SCENE. We cut to black and fade in on the next day. Where are you guys and what're you up to?"

Now we're on the next day, plus the players get to set the scene with their Heroes. Slick! Now narrate that ominous phone call, or mutant outbreak or whatever you wanna throw at the players next.

MONTAGES

After several **SCENES**, the Director may enact a **MONTAGE**. During a Montage, each Hero earns a **GIMMICK** (in lengthy games, the Director might grant Gimmicks every other Montage). Each Hero also does one of the following:

- Increase your highest **STAT** (or one tied for highest) by one, and add a new **SHIELD** to your **HP** track.
- Or... Increase a Stat that isn't the highest, and add a new **HEART** to your **HP** track.

If you describe how and/or why your Hero has become more capable (especially in the style of a movie training-montage), the Director may award you a **TOKEN**.

Some Hero features give you bonuses depending on how many **MONTAGES** you've had; for this purpose you start the game with 0 Montages.

If your game will run so long the Heroes will end up with more than a dozen or so **MONTAGES**, consider granting **GIMMICKS** every other Montage. Otherwise, the heroes can end up quite complicated.

The frequency of Montages is up to the Director, as there are no "experience points" to keep track of. Montages probably should not happen every few **SCENES** (too often), or only after several game sessions (too slow). Just figure out good timing for your players. If it seems like a good time to beef up the Heroes, do it!



SCRIPT CHANGES

SCRIPT CHANGES let you narrate an addition to the current SCENE. Keep in mind, Script Changes should make at least a little bit of sense. If you say there's a time machine in the room, you ought to have a reason.

If the Director feels a SCRIPT CHANGE kills the action or is too powerful, they add a COMPLICATION. Complications are narrative details that add an unforeseen problem to the situation, either subtle or dramatic. Complications should keep things fun and interesting, not "override" a Script Change or make it feel like a net negative.

**EARN A SCRIPT CHANGE BY COMPLETING BOTH OF THE FOLLOWING STEPS.
THEY CAN BE DONE IN EITHER ORDER.**

**STEP A:
GET A LUCKY BREAK**

**STEP B:
"SHOW WEAKNESS"**

- After completing one of these steps, pick a SCRIPT CHANGE CONCEPT (listed on the next page and on your Hero sheet). The Concept determines the kind of SCRIPT CHANGE you can make.
- After completing both steps, your Script Change is ready to use.
- You can't implement your Script Change in the same SCENE you picked your Concept in.
- You can't start earning another Script Change while you have one ready.

SHOWING WEAKNESS

Simply declare that you're SHOWING WEAKNESS when you attempt a CONSEQUENTIAL TASK with one of your FLAWS or with your lowest STAT. The Consequential Task automatically fails and you Show Weakness.

Also, some TROPES give you unique methods of Showing Weakness.

A CONSEQUENTIAL TASK is exactly what it sounds like. If you try to remember the order of the planets for no real reason, that isn't consequential. If you try to remember the order of the planets before setting course on a spaceship... Well, that's different. You'll know a Consequential Task when you see it.

SCRIPT CHANGE CONCEPTS

A SCRIPT CHANGE can be nearly anything that can be summed up by your chosen CONCEPT, but it can't include two Concepts.

So, let's say you chose the "Mishap" CONCEPT and say *"a ceiling tile smacks the gunman on the head as Grandpa Joe falls through from the floor above, giving the hostages a chance to flee."* Unless the Director already established that Grandpa Joe was on the floor above, this would definitely fall under both the "Character" and "Mishap" Concepts and would need to be changed accordingly.

The CONCEPTS are listed below with examples included.

- A **CHARACTER** arrives (in a non-lethal location).

"We suddenly see Officer Friendly sneaking up behind the Anti-Easter Bunny. He's come to save us!" ... "I turn around and Kevin McSteamy is watching from the stands. He saw the whole thing."

- An **EMOTION** is felt (but don't dictate how another hero feels)

"Oh, this'll be good! OK, suddenly the sasquatch looks at me with my hairy legs and everything, and it's love at first sight." ... "The prison guard is filled with deep remorse. He suddenly feels that this isn't the right thing to do."

- A **MISHAP** occurs (but doesn't directly take out a major character).

"Actually, the security camera DIDN'T see us. I'm using my script change. There's a quick shot of a guard tripping on a wire, unknowingly unplugging the security system." ... "When the alien goes to shoot Timmy, the gun just sparks and starts smoking."

- A **THING** is at hand (but not cash or some sort of ultra weapon).

"Script change time! There IS a helicopter on the roof." ... "I find a scroll with a clear English translation of the Egyptian hieroglyphics."

- A **TRUTH** is revealed (that won't change a character sheet).

"I pull from my pocket a crumpled photo of a woman and I show it to Dracula. I say to him, 'I bet she looks familiar. Your old flame, and my mother! Don't you see...Dad!?' ... "As the Mafia goons point their guns at us, I walk over to them, and aim my gun at you guys. The mob boss explains that I've been reporting back to them and that you've all been double crossed. But you notice that I sneak a little wink to you guys."

ACTION SEQUENCES

When a **SCENE** becomes a high-stakes contest between opposing forces, everyone involved enters an **ACTION SEQUENCE**. During an Action Sequence...

- Characters take turns
- Characters can do a limited number of things each turn.

ACTION SEQUENCES are usually fights or chases, but they can be negotiations, infiltrations or any other kind of contest.

ORDER OF TURNS

When an **ACTION SEQUENCE** starts, the Director decides which side (the Heroes or the Bad Guys) has **THE EDGE**. This is usually whichever side started things or has a situational advantage.

- Those with the highest **ATH** act first. If there is a tie between a baddie and a Hero, the side with **THE EDGE** goes first.
- Those with the second highest **ATH** act next. If there is a tie between a baddie and a Hero, the side with **THE EDGE** goes first.
- And so on until every character has acted, and then the order starts over.

If two or more Heroes have tied **ATH**, they just choose who goes first among them. They can even alternate between parts of their turn.

For example, Tommy could move below an open vent and wait while Sidney shoots the terrible lab creature they're fighting. Sidney could then move toward Tommy so that he can hoist Sidney up into the vent. Teamwork!

You don't need to write down or remember the players' **ATH** values. You only need to know the highest one. Here's an example where the highest Hero **ATH** is 5:

- If any baddies have **ATH** higher than 5, have them act.
- Call for the player with **ATH** 5 to act.
- "Any 4s?"
- "Any 3s?"

And so on. Just stitch in the baddies as needed. This works well in *Straight to VHS* because there isn't a huge range in **ATH** values.

ANATOMY OF A TURN

On your turn you can do one **MOVE ACTION** for free no matter what. Additionally, you can do...

- One **MAJOR ACTION** and one **MINOR ACTION**, or...
- Two **MINOR ACTIONS**.

Some actions are considered **FREE ACTIONS**, meaning they don't detract from your ability to do other actions.

TROPES and **GIMMICKS** grant **SPECIAL ABILITIES** that clearly state what kind of action they are. But this is an RPG, dammit! You can try to do anything a movie character can try. So how do you know whether something should be **MAJOR**, **MINOR** or **FREE**? Consult the following chart to find out.

MAJOR	MINOR	FREE
Attempts to hinder, injure or directly steal from someone.	Any possibly consequential action that shouldn't be a "Major" action.	Quick or unimportant stuff that the Director lets you do so you'll think they're cool.
Actions the Director deems time-consuming.		
Move a second time.		

- If you end your turn, but could have still done a **MINOR ACTION**, you can do one Minor Action anytime before the start of your next turn.
- **FREE ACTIONS** can be done any time and as often as the Director tolerates.

MOVE ACTIONS

Each turn, you get one free MOVE ACTION. You can move a second time as a MAJOR ACTION.

You can use your Move Action to go as far as your MOVE DISTANCE allows. Movement isn't just walking and running. It's also climbing, swimming, skating or even swinging on jungle vines.

BREAKING UP A MOVE ACTION: If you move and then do a MAJOR ACTION or pass your turn to someone else, your MOVE ACTION is all used up, even if you could have moved much further.

But if you move and do a MINOR or FREE ACTION, the Director might determine you still have some MOVE DISTANCE available.

BEING PRONE: If you're horizontal on the ground, you are considered PRONE. it takes a MOVE ACTION to stand back up. While Prone, your MOVE DISTANCE is VERY CLOSE and melee attacks against you get a +1 BOON.



ATTACKING

Attacks are simply TASKS that aim to defeat an enemy. There are two major types of attack (PHYSICAL and NARRATIVE).

PHYSICAL ATTACKS

Use the most relevant STAT, and if you're using a weapon it also adds to your POOL.

- If you get the required number of PASSES, your target loses 1 HP.
- If you get one extra Pass or more, you deal Double Damage, meaning your target loses 2 HP.
- If you get two extra Passes or more, you get a LUCKY BREAK.

So, if you attack a Bad Guy who requires two PASSES to hit and you get four or more Passes, you would deal two damage and get a LUCKY BREAK.

ATTACKING MULTIPLE TARGETS: You can attack multiple targets with a single attack roll (because spraying bullets all over the room or spinning your axe in a circle is bad-ass!)

- If you attack multiple targets with a ranged weapon, add a -1 PROBLEM to your attack for each additional target. This means the more people you try to attack, the less likely you are to succeed.
- Melee attackers don't have to worry about that. If there's more than one baddie within melee range, have at it!

ATTACKING IN A BADDIE'S MELEE RANGE: While you're in an enemy's melee range, add a -1 PROBLEM to your ranged attacks. That's *ranged* attacks only.

NARRATIVE ATTACKS

When watching a movie-villain that we love to hate, we're not just waiting for a hero to punch their lights out. We want comeuppance! We want that awesome moment when the baddie realizes that things aren't going to (diabolical) plan. Similarly, the hero's lowest points are often about more than a bullet wound to the shoulder.

On a VHS tape, narrative lows and highs can be as powerful as getting shot by a laser. **NARRATIVE ATTACKS** allow these moments to actually lower a character's HP (but only by marking **SHIELDS**, not **HEARTS**).

WHEN: You can roll a **NARRATIVE ATTACK** if your target has an unmarked **SHIELD** and...

- ...you use a situational advantage (gained through trickery, preparation, investigation, insight or even luck)...
- ...to shock, enrage, panic, humiliate, intimidate or persuade your target.

Put another way, you need an earned opportunity to inflict serious emotional, psychological or social damage to your enemy.

Players in RPGs are always doing this stuff, but here it deals damage to HP. Just have fun trying to take the bad guys down a peg, and from time to time ask "could this be a **NARRATIVE ATTACK**?"

HOW: Just like any other **TASK**, **NARRATIVE ATTACKS** require a roll with the most relevant **STAT** and any **BOONS** and **PROBLEMS** accounted for (including any Boons that have to do with your situational advantage).

- If an adversary requires multiple **PASSES** to hit, that applies to **NARRATIVE ATTACKS** as well.
- Narrative Attacks can deal Double Damage (to **SHIELDS** only) and earn a **LUCKY BREAK** with extra **PASSES**, just like a Physical Attack can. They can also trigger a **TOUGH BREAK** if you're unlucky.

Keep in mind, if you do something awesome enough to allow a **NARRATIVE ATTACK**, it will affect the **SCENE** in every other way that makes sense to the Director. Even if your Narrative Attack misses, the Scene is likely affected by your actions, you merely failed to damage your target's HP.

EXAMPLES: The Narrative Attack can be tricky to conceptualize, so let's look at examples of what does and does not qualify as a Narrative Attack.

THIS IS A NARRATIVE ATTACK: While sneaking around the villain's cement-factory-turned-evil-lair, the Heroes discover a heinous plan to fill the Grand Canyon with cement. Later, the villain comes face to face with the Heroes and begins to monologue about his evil plan, and a Hero chimes in "Oh, you mean them plans to fill the Grand Canyon with cement? Yeah, we already know. Listen up bucko, it aint gonna happen!" That's a Narrative Attack!

THIS ISN'T: Now, let's imagine the players didn't learn about this plan ahead of time. Instead, the villain reveals his plan and a Hero simply says "Listen up bucko, it aint gonna happen"... That's all well and good, but it's not a Narrative Attack because the player didn't earn any sort of situational advantage.

THIS ALSO IS A NARRATIVE ATTACK: Block by block, the neighborhood falls under the control of Psychopath Lenny, a notorious gangster. The players get a hot tip from Lenny's sister, Well-Adjusted Rachael, and a Hero tells her "We could use your help when the time comes. Can I get your number?"... If this Hero gets Rachael to come along to face down Lenny, that's a Narrative Attack! Hell, another Narrative Attack would be if the Hero tricks Lenny into checking the Hero's notepad where he sees Well Adjusted Racheal's name and number surrounded by a heart.

THIS ISN'T: If a random person joins the Heroes to face down Lenny, that seems unlikely to affect Lenny's mental state.

BUT WAIT!: What if the Heroes rile up a neighborhood mob to finally fight back against their psychopathic oppressor? Yeah, that's totally a Narrative Attack!

Narrative Attacks are one of those things where "you know it when you see it". You probably don't need to think too hard about whether *"you used a situational advantage (gained through trickery, preparation, investigation, insight or even luck) to shock, enrage, panic, humiliate, intimidate or persuade your target."*

That's a dry and mechanical explanation because we need one of those. But if I had it to put it another way... Narrative Attacks happen when you do something to a baddie that really makes an impression.

USING YOUR SURROUNDINGS

Characters don't exist in a vacuum in Straight to VHS. Make sure to ask the Director pointed questions about your Hero's surroundings. *"Is the fence electrified? Is there a ceiling fan? Where's the light switch in this room? Is there a pot of coffee in the lobby?"*

Ask questions and try things! You'll find that your surroundings can be a key ally.

HIDING

You can HIDE in order to evade danger and to get an advantage over your foes.

Here's how Hiding works:

- Utilize camouflage, darkness or COVER.
- Use a MINOR ACTION to Hide. This is a Task, and it uses SPY.
- Baddies who require multiple PASSES to hit, will also require that many PASSES to Hide from.
- You are Hidden from everyone you succeed against.
- Being Hidden from someone grants a BOON to ATTACKS against them, allows you to avoid confrontations, and is likely to provide other opportunities.

You are no longer Hidden after...

- You move out of COVER or darkness.
- You make an attack.
- Another circumstance draws attention to you.

COVER

When a character is behind COVER or otherwise concealed, attacks against them have a -1 PROBLEM (-2 if the the Director thinks it's good cover). If the cover is absolute (like standing behind a concrete wall), the cover must be circumvented in order to attack at all.

THE STUNT RULE

THE STUNT RULE reads as follows:

If a Hero does something that seems like it should be consequential, but no rule in the game appears to apply to it...

- It directly affects the in-game situation.
- Or it creates a **BOON** or **PROBLEM**.

EXAMPLE 1: A player successfully rolls to charm the lizard man. The Director could decide the lizard man allies with the Heroes. Alternatively, The Director might decide that the lizard man has his doubts now and until the end of his next turn he has a -1 **PROBLEM** on Tasks that oppose the Heroes

EXAMPLE 2: A player successfully rolls to grab and pin the lizard man. The Director could decide the lizard man can't move as long as the Hero keeps pinning him. Or the Director might say that the Heroes have a +2 **BOON** on rolls targeting the lizard man until he manages to escape.

EXAMPLE 3: A player says their Hero jumps from the balcony of the lizard cathedral, grabs the bone chandelier on the way down and uses it to swing into a flying kick aimed at the lizard man. The Director might grant a Token for kicking the action up a notch, but still want to do more to reward that bitchin' move. Perhaps the lizard man is automatically neutralized. Or perhaps the player gets a +1 **BOON** to the flying kick.

There's a bigger point here. Straight to VHS doesn't have rules for everything players can try. Instead, there is THE STUNT RULE, which allows the Director to implement results that fit the action, without digging through the rulebook.

There are two companion rules to THE STUNT RULE. They are as follows:

- Brief and good-natured discussion on the particulars is fine.
- If the Director realizes they made a tactic too powerful or weak, they can change how they implement The Stunt Rule. No biggie.

That second companion rule is important. THE STUNT RULE exists to encourage players to experiment, not to rely on the same tricks over and over.

GAINING THE UPPER HAND

You can improve your Hero's odds by putting them in advantageous narrative positions. Let's imagine a few scenarios.

SCENARIO 1: You are facing down Jimmy the Knife and his goons. You shout "tell me who ordered the hit on the Vice President, or else!" in an attempt to intimidate Jimmy.

SCENARIO 2: You lean over the pile of defeated goons. To the outnumbered Jimmy the Knife, you shout "tell me who ordered the hit on the Vice President, or else!" in an attempt to intimidate Jimmy.

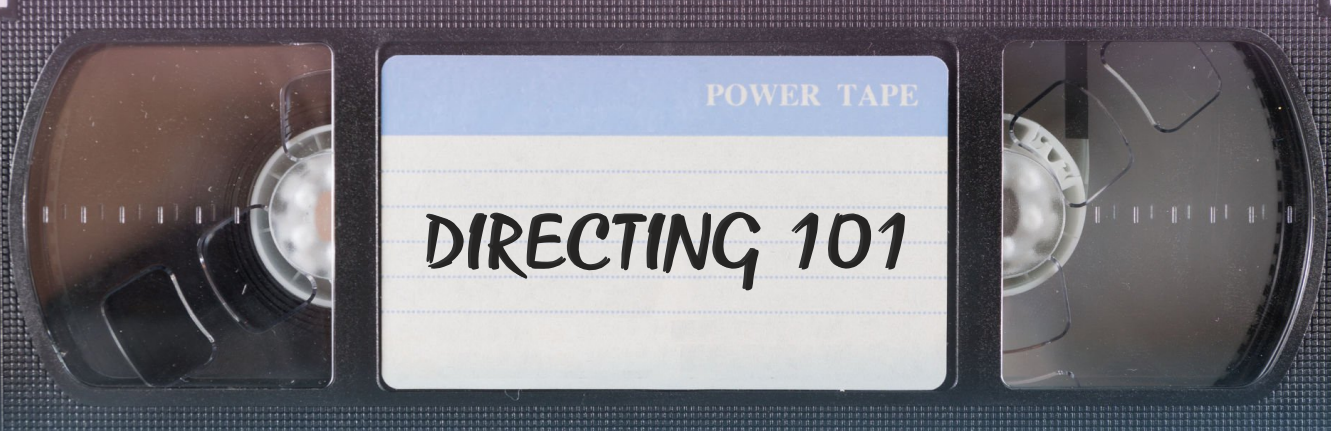
SCENARIO 3: Jimmy's goons are defeated. The player characters surround the injured and disarmed Jimmy. You tell the director that your character holds a knife up to Jimmy's neck and through gritted teeth your character says "you wanna die here or do you wanna start getting real helpful?"

In scenario 2, Jimmy is outnumbered and just watched the Heroes beat up his goons, so he'll be more easily intimidated. The Director ought to give the player a **BOON**.

In scenario 3, Jimmy is outnumbered, surrounded, injured, disarmed and is hearing a hell of a line. It's hard to imagine Jimmy holding out. The Director could just call it an automatic success.

This sounds similar to **THE STUNT RULE** because it is similar. But here we're not talking about the result of a single "stunt" or action. Sometimes the very arc of the Heroes' actions can place them in a stronger position.

The lesson here is to look past the numbers and abilities on your Hero sheet. Think about what your *character* can do to come out on top!.



This entire section only needs to be read by the Director. If you aren't the Director, the last thing you might need to do is download the hero sheet. Bye players!

Now, let's learn the most important rule of all: "If everyone is having fun, you're doing it right." If you already have a fun solution in mind, you don't need to pause the game to find out the nitty gritty rules in the book.

With that understood, in this section you're gonna find helpful advice, tools and some Bad Guys that will help you make your directorial debut!

SETTING UP THE MOVIE

If you don't already have ideas on how to setup and structure your movie adventure, here's a suggestion. Prior to play, come up with a "setup" and a "situation". The setup explains how the movie starts and suggests why the Heroes might work together. The situation fuels the action from there. Share the set-up with the players before they make their characters, but keep the situation to yourself. Let's see a couple examples.

The setup: The Heroes are all on a plane that crash lands on an island.

The situation: The island is remote and populated with violent drug-smugglers.

The set-up: In World War III, the commies blew up the moon, leading to a meteor-strewn global apocalypse that saw the world's nations crumble. But the remnants of the U.S. Government have a crackerjack team of operatives working to restore order. They call you "D.O.O.M. Squad"!

The situation: D.O.O.M. squad is tasked with retrieving the remains of a top secret pre-war satellite. Of course, the damn thing fell in commie territory.

If you're feeling ambitious, you could add a third part, typically a "twist". But don't be too surprised if the players lead the story to a totally new twist.

Next, create a few characters to insert into the game world. Characters are easy; just give each character a few things.

Role: What's their role? Maybe they're a "cop" or "the villain's right-hand man".

Name: Make it nice and cheesy.

Motive: What drives their actions? Maybe they "will stop at nothing to claim the Destiny Stone" or maybe they're "trying to do as little as possible at the office".

Knowledge: Maybe they know something of interest the players don't know. Perhaps this person knows of Dracula's weakness for redheads, or this is the person who saw Bobby fleeing the poolhall after those shots were fired.

Traits: Give them a couple unique traits like "great moustache", "drunk", "talks really fast", or "loves The Cure".

Locations and items help too. You don't need to know exactly how you'll use these things, but having such details ready can add meat to your story's bones. When the players hear about something detailed and unique, they'll become more interested and you might be surprised at what becomes important to them.

INTEGRATING THE HEROES

Once the players finish their Heroes, look at their sheets. Ask yourself how they might fit into the larger picture. If your "situation" involves invading aliens and a player made a psychic werewolf, you might decide that werewolves are part of an ancient alien breeding program! Remember, this is a bad movie, so get wild with the story.

Consider making a sheet of notes like on the next page. In this example, the Director is plotting a simple alien-invasion tale and gave the players a set-up about a Canadian town in the 80's beset by mysterious happenings.

We have broad descriptions on the far left. We listed their **SKILLS** and **FLAWS** so we can work them into the game whenever possible. And on the right we've let loose with some ideas on how these characters might add to the alien-invasion plot.

HEROES	SKILLS	FLAWS	DIRECTOR IDEAS
Jonathan Payback Loose-cannon cop with a missing daughter	Police work Persuasion Emotions	Criminal Society	Gets missing persons case to kick off alien abduction plot. Daughter = abductee?
Sasha Azarov Thief turned police contact. Her slain dojo-master left her a necklace	Crime Acrobatics Stealth	Authority figures Resist coercion Computers	Alien methods baffle police, Sasha tapped to assist... The necklace should be some sorta mystic key!
Justice Unit 499 Robot bounty hunter from the future with robo-amnesia	Computers Robotics	Current events Nature Etiquette Emotions	Oh! The necklace could be part of 499's mission. Sent back in time to thwart alien victory over earth?

Before gathering this information we might have had a basic alien-invasion plot planned, but now we have a missing daughter to rescue, a time-traveling robot bound to a mysterious neclace and probably some drama surrounding a lawman working alongside a crook. Hell, we can probably throw in a ghostly appearance by the dojo-master if we want to!

This is why a simple set-up and situation is all you need up until this point. Once you have the heroes, **LOOK FOR OPPORTUNITIES TO BUILD ON THE STORY IN WAYS THAT MAKE THE HEROES CENTRAL TO IT. DOING SO IS THE KEY TO AN AWESOME GAME.**

Another tool to help ensure this is to ask the players leading questions mid-game.

"Does this remind your character of something from their past?"

"Have any of you run into this gang before?"

"Does your character know the bar owner? How would you have met?"

Even something like *"How does your character feel about this?"*

CREATING AND SCALING CHALLENGES

The difficulty of the Heroes' trials can be scaled up and down in a few different ways.

NUMBER OF PASSES REQUIRED

The most obvious way to affect difficulty is to change the number of **PASSES** a **TASK** requires. If a Task requires a single Pass, even someone rolling 1d6 has a one in three chance of succeeding. Meanwhile, someone rolling 8d6 is probably going to not only succeed, but get a **LUCKY BREAK** while they're at it.

Meanwhile, someone rolling 10d6 only has a 44% chance of succeeding in a **TASK** that requires 4 **PASSES**, and anyone rolling less than 4d6 has no chance at all!

As you can see, requiring rolls to include multiple **PASSES** affects difficulty dramatically! In fact, consider 1-to-4 Passes the entire normal range. Requiring 5 or 6 can make sense in unusual situations, but should not see regular use.

PASSES NEEDED

WHAT IT MEANS

1 Pass	Normal. The heroes always do this kinda stuff.
2 Passes	Tricky. The heroes are doing big things.
3 Passes	Hard. The heroes are going all-out.
4 Passes	Extreme. The heroes are out of their minds.
5 Passes +	Unbelievable. Ok, this part is ridiculous.

The above chart applies to Heroes who have had between 0 and 3 **MONTAGES**. If the Heroes have had 4 to 7 **MONTAGES**, you should consider 2 **PASSES** as normal difficulty, 3 **PASSES** as tricky and so on. The difficulty will slide downward in that fashion roughly every 4 **MONTAGES** or so.

This does *not* mean that something that required 1 **PASS** for a Hero when they first started out should require 3 Passes after 8 **MONTAGES**. It means that Hero is regularly doing bigger, crazier, more bad-ass stuff, and *those* tasks require 3 Passes and anything less is just easy.

BOONS AND PROBLEMS

The Director can make things easier or more difficult for the players by introducing elements to the story and to the environment.

Is it pouring rain? Did you all just see Teddy get shot? Did the creature slime you? We call these **PROBLEMS**. If the Director thinks a Problem might affect a **TASK** that a Hero is attempting, the Hero's **POOL** is reduced by 1d6. If you think a Problem is a really big one, go ahead and have it reduce the Hero's Pool by 2d6.

Similarly, if the Heroes make good use of their environment or situation, they can gain a **BOON**, adding 1d6 to their dice **POOL**. And if you think a Boon is a big deal in some particular moment, make it add 2d6.

SITUATIONAL DIFFICULTY

The previous methods are surely important ways to affect difficulty. However, situational difficulty is king.

Let's say you have a combat encounter with Bearborg, five government agents, and it's set in a secret facility with a haywire security turret. How can we change the difficulty without even touching the **STATS** on the baddies or fiddling with **BOONS** and **PROBLEMS**?

We mess with the situation!

What if there's a disagreement among the government agents that the Heroes could exploit? What if there's a hostage in the mix that the Heroes are trying to rescue? Maybe the security turret has AI that can be reasoned with or confused? And wouldn't it be interesting if there's a hallway that's not quite one Bearborg wide? And, oh god, who started the countdown for the facility's self-destruct sequence?! Hey, is that Bearborg's control chip?!

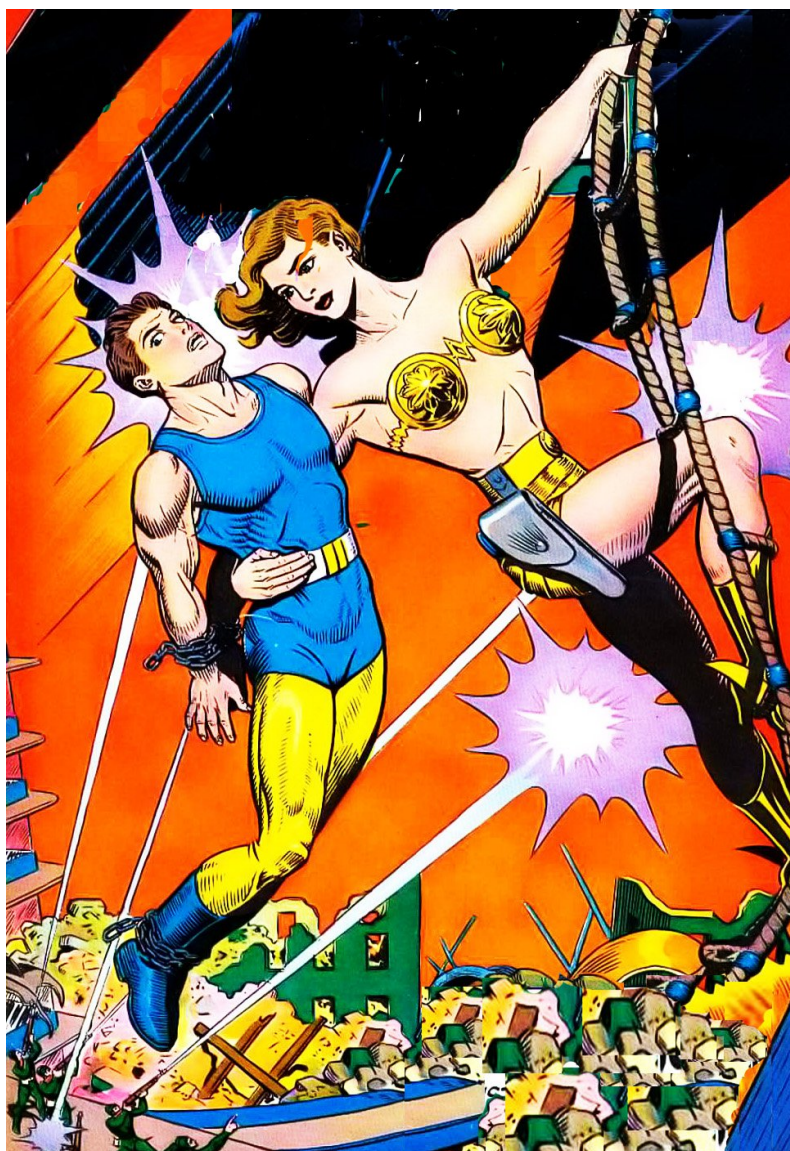
Don't simply have challenges. Have situations, and mess with those situations!

Do it.

BUCKET TASKS

Some TASKS might take a while, like computer hacking, chopping down a tree, or taming a unicorn. For these Tasks you can require a number of PASSES that can be earned over multiple rolls. Think of these as "bucket tasks" that can be filled up over time.

Let's say you require 6 PASSES for defusing a bomb. If a character rolls and gets 2 Passed, defusing the bomb now requires 4 more Passes. This is a handy trick for "beat-the-clock" scenarios, or if the Heroes are trying to do something important while being attacked.



BAD GUYS

In this section, you'll find premade Bad Guys to throw at the Heroes, along with thoughts on how to use them.

Bad Guys work similarly to Heroes, but there are some differences.

- Some Bad Guys require more than one **PASS** to hit.
- They immediately die (or pass out if the attacking player prefers) as soon as their last **HEART** is marked.
- Some Bad Guys have a special type of ability called a **REACTION**. These abilities have "triggers". Any time the trigger occurs, the baddie immediately uses the Reaction (unless the trigger killed them!)
- Nothing happens when they have **NOTHING TO LOSE**. There are exceptions, and each will explain how they function.

Just like Heroes, the Bad Guys can attempt much more than their specific abilities. Let them surprise the Heroes with bold and creative actions. Come up with plans mid-battle and allow yourself to have a blast playing the bad guys!

BAD GUYS, GOOD FIGHTS

Nobody likes fighting a faceless pile of numbers. Give the Heroes an enemy! Encounters with a baddie outside an obvious **ACTION SEQUENCE** makes the baddie feel like a genuine character, rather than a mere obstacle. Have the baddies insult the Heroes, or better yet, betray them! Give them quirks, cool looks, simple backstories or unusual goals.

To make a fight stand out, have something else occurring at the same time. Perhaps a missile is about to be fired and some codes must be entered into the command console. Maybe there are hostages in the mix and everyone is in a burning building. The time portal is about to close! Go nuts!

On that note, fights should not be a battle to the death every time. One side might leave or stop a fight because they already failed or achieved their goal, or maybe they're needed elsewhere. The losing side might give-up or run away. That's fine! If every fight is a battle to the death, they become repetitive. Mix it up!

CUSTOM BADDIES

The Bad Guys listed ahead are examples, not a definitive list. Just because there isn't a mutant kangaroo listed doesn't mean your game can't include one.

If you have the time and desire, prepare your own custom baddie, complete with unique abilities (anything that gives the heroes a fair chance is allowed). That said, it's easy to create a new Bad Guy on the fly. Just follow the steps below.

- Pick a name or description. This will serve as a **SKILL** and **FLAW**. If their name is "Mutant Kangaroo" I might decide this Skill applies to jumping and punching, and maybe the Flaw affects their intelligence. I can think of more as I go!
- Pick a single number that will be their **STAT** values, weapon bonuses, **SKILL/FLAW** values and the number of **PASSES** needed to hit this baddie. A single number is all you need!
 - Pick "1" for a baddie that makes the heroes look good.
 - Pick "2" for a baddie that puts pressure on the heroes.
 - Pick "3" for a baddie that causes the heroes pain.
 - Pick "4" for a baddie that the heroes should run from.
- Scribble down some **HEARTS** and **SHIELDS** to create an **HP TRACK**.
 - One or two Hearts for cannon-fodder.
 - A mix of Hearts and Shields that add up to 4 or 5 if this baddie is a major presence in the current **SCENE**.
 - More than that for a truly important or dangerous foe!

THREAT

Every bad guy has a **THREAT** number; higher numbers mean a tougher baddie.

In this version of Straight to VHS, these numbers are just a rough and abstract difficulty rating. In future updates you should be able to determine the ideal amount of threat for any party of heroes.

For now, this an incomplete feature and a priority for the Straight to VHS' next update.

TWEAKING BADDIES MID-FIGHT

If you want to tweak STATS to keep a scene from being boring, go for it. However, consider changing the situation instead. For example, you could add a new obstacle or opportunity, introduce allies or have the baddie make an offer.

Don't tweak a Bad Guy's stats mid-encounter just because things aren't going the way you imagined. Players can usually tell when you're forcing a particular outcome, and it can make them feel that their decisions don't matter.

VICTORIOUS BADDIES

A victory for the Bad Guys doesn't need to be the end to the Heroes' adventures (unless the Heroes choose to risk it all while ON DEATH'S DOOR).

Bad guys come out victorious in plenty of real movie scenes, they just never use their victories to take out the heroes for good. Instead, you can just about count on them to do one of the following:

- Take the heroes captive, and leave them with means of escape.
- Try to put the heroes to work for them.
- Reveal that they are actually good guys and that the heroes have been misled by the real villains.
- Leave the heroes where they are because they will "certainly" die.
- Ship the heroes off somewhere far away.

The Heroes' failures should have consequences. They should face new difficulties or lose old advantages, but Heroes only die if they think they'll look cool doing it.

EXTRAS

Extras are a special kind of Bad Guy. And by "special", I mean not special at all. These are the faceless mooks that get mowed down by the dozen. They have one line in the whole script, and it looks like this:

EXTRA
(dies)
Aaaaah!

Extras work a bit differently from other Bad Guys, so here's everything you should know:

- Choose an amount of Hearts, perhaps between 5 and 10. The Extras all share these Hearts. When every Heart has been marked, the Extras disperse or they've all been taken out.
- All the Extras in the scene share a single attack. The dice Pool for that attack is their amount of unmarked Hearts.
- Don't worry about tracking the positions and distances involved when it comes to Extras. There's a bunch of 'em and they're just wherever they need to be. Tell the players that. *"These guys are popping up all over the place and if you want to attack one, there's one within range."*
- Extras should always be accompanied by more interesting baddies, or they should be harassing the Heroes while they try to accomplish something else. Extras are good at keeping up the pace and adding a layer of pressure, but they're just not interesting enough to be the star of the show.

EXTRAS		
• One PASS to hit.		
Threat: Amount of unmarked Hearts		Always in range
Attack: MAJOR ANY RANGE Attack with 1d6 per unmarked Heart.		
ACC: 1 INT: 1	ATH: 1 SPY: 1	CHA: 1 STR 1

EXAMPLE BAD GUYS

There are two versions of each baddie. Versions on the right have higher stats and require an additional PASS to hit.

Requiring an additional PASS means the Heroes will miss more and the fight will last longer. Use the left versions, unless the heroes have a few MONTAGES under their belt or you need a bad guy to really stand out.


If the Heroes are facing down the ninja master who killed their friend, and he's flanked by two werewolves that serve him... Pick left version werewolves. But if the Heroes track strange prints in a moonlit forest and run into a lone werewolf, pick the right version because this werewolf is the star of this SCENE and he needs to be a threat all on his own.

One last thing. Feel free to add or remove HP depending on how important the baddie is to the SCENE. See the Custom Baddies section above for more guidance.

Now let's see some bad guys! We used to call these first ones henchmen, but ladies can hench too. This is your typical henchperson, but they come in any style that fits your setting (for example: henchmerperson).

HENCHPERSON

• One PASS to hit.



Threat: 1

Move Distance: Close

Uzi: MAJOR | FAR RANGED

Attack with 2d6.

Punch: MAJOR | MELEE

Attack with 1d6.

Other Actions:


- Patrol with eyes straight forward.
- Take a leak.
- Stand next to a ledge or an explosive.

ACC: 1ATH: 1CHA: 1

INT: 1SPY: 1STR 1

TOUGH HENCHPERSON

• • Two PASSES to hit.



Threat: 3

Move Distance: Close

Uzi: MAJOR | FAR RANGED

Attack with 3d6.

Punch: MAJOR | MELEE

Attack with 2d6.

Other Actions:

- Speak tactics, but don't use 'em.
- Take cover behind something flimsy.
- Die and then have someone ask for them over the walkie talkie.


ACC: 2ATH: 2CHA: 2


INT: 2SPY: 2STR 2

Ghosts just can't get the hang of staying dead.

Ghosts might go away for a bit if their last HEART gets roundhouse kicked, but they tend to show back up in another scene. Often, there's some special method for putting them down for good. You know... like finding their teddy bear or something.

Ghosts can go through objects, but are too restless to stay safely inside the walls longer than a single round.

GHOST		
• One PASS to hit.		
		
Threat: 3	Move Distance: Close	
Ghostly Gouge: MAJOR MELEE Attack with 2d6.		
Ghastliness: MINOR ONCE PER SCENE Roll 1d6. All present targets with STR lower than the rolled number are spooked and can not use a major action on their next turn.		
Skill: Stealth +2		
Other Actions: <ul style="list-style-type: none">• Play a moody song on the piano.• Return in the next scene, even after being defeated.• Die for real when their bones are cremated or something.		
ACC: 1	ATH: 1	CHA: 1
INT: 1	SPY: 1	STR 1


TOUGH GHOST		
• • Two PASSES to hit.		
		
Threat: 9	Move Distance: Close	
Ghostly Gouge: MAJOR MELEE Attack with 3d6.		
Ghastliness: MINOR ONCE PER SCENE Roll 1d6+1. All present targets with STR lower than the rolled number are spooked and can not use a major action on their next turn.		
Skill: Stealth +2		
Other Actions: <ul style="list-style-type: none">• Give a dire warning.• Go through walls and occasionally hide in them for a round.• Turn out to have been holding back a greater evil.		
ACC: 2	ATH: 2	CHA: 2
INT: 2	SPY: 2	STR 2

"Mature and solitary jungle cat. No fleas. Tired of the same old boars. Hunting for something new. Maybe you're the one?" - Cougar in Waiting

These hunters try to utilize their stealthy ways to launch surprise attacks from the foliage. Alternatively, they make for a great exotic pet/guard for your typical eccentric villain. Though one has to wonder, would that jungle cat turn on its master given the opportunity?

JUNGLE CAT

• One PASS to hit.



Threat: 5

Move Distance: Far

Tooth & Claw: MAJOR | MELEE

Attack with 3d6.

Jungle Meow: MINOR | ONCE PER SCENE

Roll 1d6. All present targets with STR lower than the rolled number are spooked and have a -1d6 PROBLEM until the end of their next turn.

REACTION! Triggered by taking damage. Move within CLOSE distance or use TOOTH & CLAW.

Skill: Tree Climbing +2, Stealth +2

Other Actions:

• Attack from the shadows.

• Betray its master.


• Drag someone away.

ACC: 1 ATH: 4 CHA: 1

INT: 1 SPY: 3 STR: 2

TOUGH JUNGLE CAT

• • Two PASSES to hit.



Threat: 12

Move Distance: Far

Tooth & Claw: MAJOR | MELEE

Attack with 4d6.

Jungle Roar: MINOR | ONCE PER SCENE

Roll 1d6+1. All present targets with STR lower than the rolled number are spooked and have a -2d6 PROBLEM until the end of their next turn.

REACTION! Triggered by taking damage: Move within CLOSE distance or use TOOTH & CLAW.

Skill: Tree Climbing +2, Stealth +2

Other Actions:

• Attack with a giant leap.

• Chase people up trees.

• Be stock footage.



ACC: 2 ATH: 4 CHA: 1



INT: 1 SPY: 4 STR: 3

Ninjas like being sneaky and will use any excuse to do flips and climb stuff.

While they sometimes just shuffle into a room and flex their muscles for all to see, they prefer to announce their presence with a sneak attack.

For an authentic bad-movie experience, mix these baddies up with "Ninjas" that use the Henchperson stat block a few pages up. Describe them as Ninjas but just have them hanging out guarding doors with guns in hand.


NINJA		
<ul style="list-style-type: none">• One PASS to hit. <div></div>		
Threat: 6	Move Distance: Far	
Katana: MAJOR MELEE Attack with 3d6.		
Shuriken: MAJOR CLOSE RANGE Attack with 2d6.		
REACTION! Triggered by avoiding damage: Move within CLOSE distance.		
REACTION! Triggered by taking damage: Attack with KATANA or SHURIKEN.		
Skills: Acrobatics +2, Stealth +2		
Equipment: Grappling hook		
Other Actions: <ul style="list-style-type: none">• Climb walls.• Hide in waiting.• Do lots of flips.		
ACC: 1	ATH: 3	CHA: 1
INT: 1	SPY: 3	STR: 1


TOUGH NINJA		
• • Two PASSES to hit.		
 		
Threat: 16	Move Distance: Far	
Katana: MAJOR MELEE Attack with 4d6.		
Shuriken: MAJOR CLOSE RANGE Attack with 3d6.		
REACTION! Triggered by avoiding damage: Move within CLOSE distance.		
REACTION! Triggered by taking damage: Attack with KATANA or SHURIKEN.		
Skills: Acrobatics +2, Stealth +2		
Equipment: Grappling hook		
Other Actions:		
<ul style="list-style-type: none">• Be in a pond, breathing with a reed.• Never speak.• Use absurdly specialized camoflauge.		
ACC: 2	ATH: 4	CHA: 2
INT: 2	SPY: 4	STR: 2

Werewolves can be pretty cool and sometimes they make great basketball players. These ones are probably just jerks.

The werewolf's success as a brutal murderer comes not only from it's ferocity, but also from the fearful panic it strikes in its victims. Truly, it is terrifying to behold this twisted demon who yet exhibits a glimmer of humanity lurking beneath its bestial visage.

And again, they can be so very good at dunking that basketball.

WEREWOLF		
• One PASS to hit.		
		
Threat: 20	Move Distance: Far	
Tooth & Claw: MAJOR MELEE Attack with 4d6.		
Scarewolf: MINOR ONCE PER SCENE Roll 1d6+1. If the target's STR is lower than the rolled number, they are spooked and can not use a major action on their next turn.		
REACTION! Triggered by being attacked: Use TOOTH & CLAW or move within CLOSE distance.		
Skills: Smell +2		
Other Actions: <ul style="list-style-type: none">• Revel in the hunt!• Get along poorly with animals.• Turn into a regular dude when the moon goes down.		
ACC: 2	ATH: 3	CHA: 1
INT: 1	SPY: 2	STR: 2





TOUGH WEREWOLF		
• • Two PASSES to hit.		
		
Threat: 50	Move Distance: Far	
Tooth & Claw: MAJOR MELEE Attack with 5d6.		
Scarewolf: MINOR ONCE PER SCENE Roll 1d6+2. If the target's STR is lower than the rolled number, they are spooked and can not use a major action on their next turn.		
REACTION! Triggered by being attacked: Use TOOTH & CLAW or move within CLOSE distance.		
Skills: Smell +2		
Other Actions: <ul style="list-style-type: none">• Madly howl at the moon.• Be extremely good at basketball.• Turn into a regular dude when killed, the identity of which could be a clue.		
ACC: 3	ATH: 4	CHA: 2
INT: 2	SPY: 3	STR: 3

"Don't you get it? We can't turn to the police 'cuz they're in on it! Maybe not all of 'em, but you can bet your sweet caboose that the Triad's got eyes and ears in the police station. No, we gotta take care of this ourselves!" - A hero who knows what's what.

The crooked cop can be introduced as someone who might be helpful, or even as an ally to the heroes. Nothing gets players riled up quite like a backstabbing.

CROOKED COP

• • Two PASSES to hit.



Threat: 25

Move Distance: Close

Handgun: MAJOR | FAR RANGE

Attack with 3d6.

Nightstick: MAJOR | MELEE

Attack with 2d6.

NOTE: A Crooked Cop's first tool is their authority. The Crooked Cop might only get physical when there's little choice left, or when seriously pissed off.

Other Actions:





- Try to strike a deal.
- Slap some cuffs on someone.
- Call for backup!

ACC: 2 ATH: 2 CHA: 2

INT: 2 SPY: 2 STR: 2

TOUGH CROOKED COP

• • • Three PASSES to hit.



Threat: 50

Move Distance: Far

Handgun: MAJOR | FAR RANGE

Attack with 4d6.

Nightstick: MAJOR | MELEE

Attack with 3d6.

NOTE: A Crooked Cop's first tool is their authority. The Crooked Cop might only get physical when there's little choice left, or when seriously pissed off.

Other Actions:

- Tamper with the evidence.
- Make use of their state-issued vehicle.
- Report back to the main villain.

ACC: 3 ATH: 3 CHA: 3

INT: 3 SPY: 3 STR: 3

Conjoined Mummies never have to be alone while they murderously stalk the living.

Having attacks that are minor actions isn't just useful, it allows you to describe both heads doing something truly awful.

CONJOINED MUMMIES		
• • Two PASSES to hit.		
   		
Threat: 40	Move Distance: Close	
Swipe: MINOR MELEE Attack with 3d6.		
Bile Blast: MINOR CLOSE RANGE Attack with 2d6.		
Mummy Curse: MAJOR ONE TARGET Roll 3d6. If successful: until the end of the SCENE the target can't heal and all 2s they roll are treated like 1s.		
REACTION! Triggered by being attacked: Use SWIPE.		
NOTE: The Conjoined Mummies' attacks are minor actions, so do two each turn.		
Other Actions: <ul style="list-style-type: none">• Smash through windows.• Scream into people's faces.• Grab two people and smash 'em into each other.		
ACC: 2	ATH: 1	CHA: 1
INT: 1	SPY: 2	STR: 3

TOUGH CONJOINED MUMMIES		
• • • Three PASSES to hit.		
   		
Threat: 80	Move Distance: Close	
Swipe: MAJOR MELEE Attack with 4d6.		
Bile Blast: MINOR CLOSE RANGE Attack with 3d6.		
Mummy Curse: MAJOR ONE TARGET Roll 4d6. If successful: until the end of the SCENE the target can't heal and all 2s they roll are treated like 1s.		
REACTION! Triggered by being attacked: Use SWIPE.		
NOTE: The Conjoined Mummies' attacks are minor actions, so do two each turn.		
Other Actions: <ul style="list-style-type: none">• Use secret passages.• Whisper in an elder tongue.• Detatch animate body parts that can spy on or attack the heroes.		
ACC: 3	ATH: 1	CHA: 1
INT: 1	SPY: 3	STR: 4


The bulging muscles of a Beefcake Warrior are striking, sure. The hair though... The beautiful hair is what sticks with you. Unless they're bald, in which case you can bet that dome is smooth and gleaming.

Many Beefcake Warriors actually suffer from low self-esteem. This is why they often try to put down the heroes by calling them names like "puny weakling".

Furthermore, their confidence falls apart as soon as they've got **NOTHING TO LOSE**.

BEEFCAKE WARRIOR

• • Two PASSES to hit.



Threat: 50

Move Distance: Close

Muscle Fu: MAJOR | MELEE

Attack with 4d6.

Like a Ragdoll: MAJOR | MELEE
ONCE-PER-SCENE

Roll 4d6. On success, the target is moved within close distance and prone.

NOTE: When the Beefcake has NOTHING TO LOSE, they add +1d6 to all their rolls but it only takes one pass to hit them.

Skills: Destruction +2

Other Actions:

- Take shirt off.
- Act unfazed by a hero's attack.
- Use strength to take advantage of or alter the environment.

ACC: 3

ATH: 3

CHA: 3


INT: 1

SPY: 1

STR: 4

TOUGH BEEFCAKE WARRIOR

• • • Three PASSES to hit.



Threat: 100

Move Distance: Close

Muscle Fu: MAJOR | MELEE

Attack with 5d6.

Like a Ragdoll: MAJOR | MELEE
ONCE-PER-SCENE

Roll 5d6. On success, the target is moved within close distance and prone.

NOTE: When the Beefcake has NOTHING TO LOSE, they add +1d6 to all their rolls but it only takes two passes to hit them.

Skills: Destruction +3

Other Actions:

- Move with a complete lack of urgency.
- Have perfect hair and be furious when someone messes it up.
- Fight extremely dirty when desperate.

ACC: 4

ATH: 4

CHA: 4

INT: 2

SPY: 2


STR: 5

85

Let's talk about the Possessed Monster Truck's 2nd REACTION ability. A bad situation means a bad situation. Think of the leeway players have with SCRIPT CHANGES and give yourself the same with this ability. Stick the Hero in a pit, start fires, pin Heroes under rubble, put 'em in the truck itself and lock the doors, create chaos!

POSESSED MONSTER TRUCK

• • Two PASSES to hit.



Threat: 60

Move Distance: Close

Ram: MAJOR | MELEE

Attack with 4d6.

Possess: MAJOR | ONE TARGET

Roll 1d6+2. On a roll higher than the target's INT, the truck goes still. When the target would act next, they are possessed for the full turn, during which their special abilities can not be used.

REACTION! Triggered by a hero ending their turn adjacent to (or inside) the truck. The truck uses some part of itself to melee attack the hero. Roll 2d6.

REACTION! Triggered by the truck having NOTHING TO LOSE. Charge a target, forcing them into a bad situation within their move distance (or the target suffers some other TOUGH BREAK).

Skills: Destruction +2, Perception +2

Flaw: Stealth -2

Other Actions:

• Announce itself with a novelty horn.

• Be irresistably drawn to stunt opportunities.

• Show up in comically improbable locations.

ACC: 2

ATH: 5

CHA: 1


INT: 1

SPY: 1

STR: 5

TOUGH POSESSED MONSTER TRUCK

• • • Three PASSES to hit.



Threat: 120

Move Distance: Close

Ram: MAJOR | MELEE

Attack with 5d6.

Possess: MAJOR | PRESENCE | ONE TARGET

Roll 1d6+3. On a roll higher than the target's INT, the truck goes still. When the target would act next, they are possessed for the full turn, during which their special abilities can not be used.

REACTION! Triggered by a hero ending their turn adjacent to (or inside) the truck. The truck uses some part of itself to melee attack the hero. Roll 3d6.

REACTION! Triggered by the truck having NOTHING TO LOSE. Charge a target, forcing them into a bad situation within their move distance (or the target suffers some other TOUGH BREAK).

Skills: Destruction +3, Perception +3

Flaw: Stealth -2

Other Actions:

• Announce itself by smashing through a wall.

• Stir up a cloud of dirt and exhaust.

• Play the one tape that's stuck in the cassette deck.

ACC: 3

ATH: 6

CHA: 1

INT: 1

SPY: 2

STR: 6

86


The T-Rex would be truly unstoppable if it's weren't for the stupid arms.

Demonstrate that your T-Rex means business early on, and the players' reactions should drive the scene from there.

Both versions of this baddie are quite hard to hit. Heroes ought to build up big pools of dice to take this sucker down. Failing that, give 'em a chance to run.

T-REX

• • • Three PASSES to hit.



Threat: 70

Move Distance: Far

Tooth & Claw: MAJOR | VERY CLOSE MELEE
Attack with 4d6.

Terrifying Roar: MINOR
ONCE PER SCENE
Roll 1d6+2. All present targets with STR lower than the rolled number are spooked and can not use a major action on their next turn.

REACTION: Triggered by taking damage. Move adjacent to a target within your move distance. Roll 1d6+2. If the target's ATH is lower than the rolled number they are forced into a bad situation within their move distance or they suffer some other TOUGH BREAK.

Skills: Destruction +4

Other Actions:

- Announce itself by eating a minor character.
- Be a puppet making use of forced perspective.
- Flip things over, knock down powerlines and bust through walls.

ACC: 1

ATH: 3

CHA: 1


INT: 1

SPY: 2

STR: 4

TOUGH T-REX

• • • • Four PASSES to hit.



Threat: 140

Move Distance: Far

Tooth & Claw: MAJOR | VERY CLOSE MELEE
Attack with 5d6.

Terrifying Roar: MINOR
ONCE PER SCENE
Roll 1d6+3. All present targets with STR lower than the rolled number are spooked and can not use a major action on their next turn.

REACTION: Triggered by taking damage. Move adjacent to a target within your move distance. Roll 1d6+3. If the target's ATH is lower than the rolled number they are forced into a bad situation within their move distance or they suffer some other TOUGH BREAK.

Skills: Destruction +6

Other Actions:

- Announce itself by eating or scaring away another threat to the heroes.
- Be stop-motion animated or a guy in a rubber suit.
- Be used by the Director to herd the heroes into a new location.

ACC: 2

ATH: 4

CHA: 1

INT: 1

SPY: 3

STR: 5



RECOMMENDED VIEWING

To really get in the right mind-set, you might wanna watch some fine cinema. The movies listed below come from different decades, some are terrible and some are genuinely good, but all of them are a bit crazy and ought to provide top-notch inspiration for Straight to VHS stories and characters.

- Army of Darkness
- Beastmaster 2: Through the Portal of Time
- Big Trouble in Little China
- Black Dynamite
- Bubba Hotep
- Cleopatra Jones
- Commando
- Dead Heat
- Deadly Prey
- Eliminators
- Escape From New York
- Escape From L.A.
- Future War
- Gymkata
- Hard Ticket to Hawaii
- Independence Day
- Judge Dredd
- Killer Klowns From Outer Space
- Krull
- Laser Mission
- Latitude Zero
- Masters of the Universe
- Miami Connection
- Mortal Kombat
- Never Too Young to Die
- Revenge of the Ninja
- The Road Warrior
- Samurai Cop
- Sharknado
- Spacehunter: Adventures in the Forbidden Zone
- Starcrash
- Terrorvision
- The Last Dragon
- Thankskilling
- Tremors
- Troll 2
- Wolfcop

You can expect to find trailers for these movies online. If you're not sure where to start, I think *Beastmaster 2: Through the Portal of Time*, *Big Trouble in Little China*, and *Hard Ticket to Hawaii* are easy recommendations.

A quick note about *Sharknado* (and similar films): It's decent inspiration for Straight to VHS shenanigans, so it stays on the list. However it's our opinion that there is something to be said for sincerity. Our favorite films give the impression that at least someone was impassioned in its creation, even if their creativity was unhinged or their film-making amusingly naive. Sincere passion shows, and it makes us smile.

VHS PLOT ELEMENTS

Here's a list of stuff! Use it however you like.

Aliens	Federal agents	Prophecy
Alternate histories	Giant animals	Psychic powers
Androids	Goblins	Road Trips
Antichrist	Heists	Robots
Apocalyptic wastelands	Hypnotists	Satan
Assassination	Indian burial grounds	Saving the holidays
Asteroids	International spies	School dances
Bank robberies	Jazz clubs	Scientific experiments
Bioweapons	Hybrid creatures	Sewer mutants
Casinos	Kung fu	Square school Deans
Circuses	Lost islands	Street gangs
Costumed gangs	Mafia	Time travelers
Crooked cops	Military occupation	Totalitarianism
Cults	Monsters	Unlocking all of the brain!
Curses	Mutant anything	Vampires
Dance competitions	Mystical thingamabobs	Werewolves
Demons	Natural disasters	Wild West
Digital worlds	Nuclear launch codes	Witchcraft
Dinosaurs	Outer Space	Worldwide conspiracies
Drug lords	Parallel universes	Youth out of control
Evil Communists	Parties	Zombies

CHARACTER TRAITS

Need some ideas for your Hero or for a Director-controlled character?

You're a straight-laced and cautious square, letting loose for the first time.

You served in 'Nam and saw some shit, man.

You are/used to be a priest or nun. Lately your faith has been challenged.

You're smoking that reefer any chance you can get.

You've come from another planet to learn about this "love."

You're under a gypsy curse and seeking to redeem yourself in order to lift it.

You are a mystical shaman, supposedly.

You don't let people get close to you. People who do always end up getting hurt.

You are/were working for the Kremlin, but the tides are changing.

You are a hot tub salesperson always looking for clients.

You are/were a crooked cop with conflicting loyalties.

You are a carnie. No one just stops being a carnie.

You are a virgin and lie about it.

You are a disgraced former member of the Secret Service seeking redemption.

You are a chain smoker trying to kick the habit.

You are an Olympic athlete, cheated out of the gold.

You are an incorrigible pervert, looking for love.

You've come from the future, but you can't remember why or much of anything.

You have a face disease and time is running out.

You are in the witness protection program, but your old life has come knocking.

You have a child somewhere out there, but you couldn't be there for them.

You are/were a prostitute. You, of course, have a heart of gold.

You ain't got time for these damn kids.

You have just woken from a coma and are suffering from amnesia.

No one knows that you're...The Steely Shadow.

You make drinking look fun and wholesome.

You're the only one that gets it. They're already here, man! They're among us!

You have/are an evil twin, raised in Quebec by carnies.

You are suffering from a recurring nightmare; bits are coming true.

You are a bounty hunter. Your latest target: Your sister.

You have given up a life of crime...or have you?

You have multiple personalities and one speaks only Spanish.

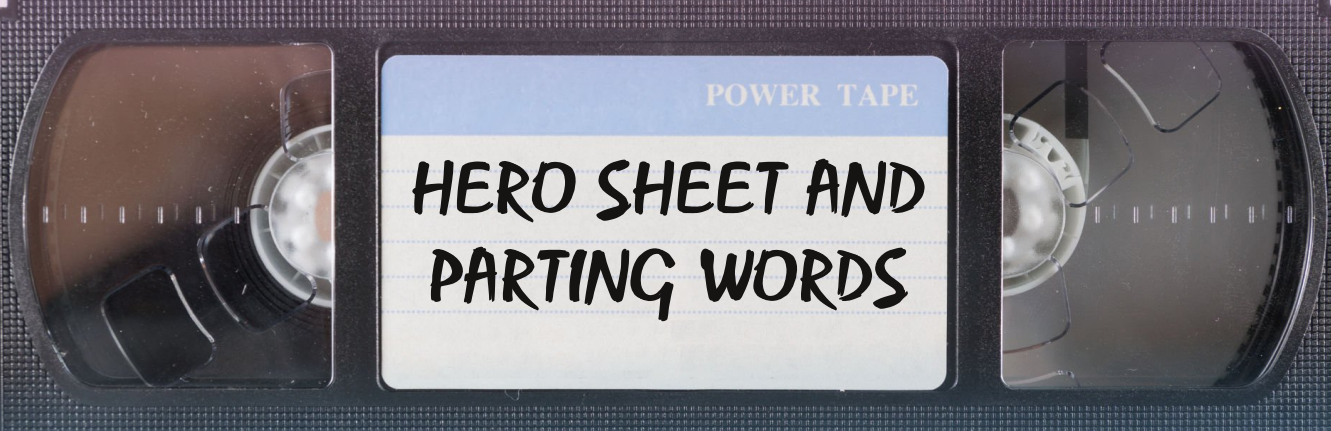
You've been married four times. They all had the same name.

You are in a rock band, but are looking to go solo.

Your sensei was murdered. He was going to teach you the ultimate technique.

You know the gold is buried somewhere 'round these parts!

You never knew your real parents. You wonder if they too had the gift.



You'll find the Hero Sheet on the next two pages. Print out a set of both pages for each player. Fill in the values as indicated by the Tropes, Gimmick and items that have been selected for that Hero.

If you're going to be playing online or at a computer, check out the fillable Hero sheet here: lostcatgames.com/fillableherosheet.pdf

"WHERE'S THIS THING GOING?"

Straight to VHS is going to be expanded and refined until we're ready to launch a crowdfunding campaign to create a professional, fully-illustrated and expanded version of the game which can be purchased as a PDF (or possibly a physical book). We will continue to offer a free version as well.

I hope you'll take a look at those links way back on page 3. The game is still a work-in-progress and I'd be thrilled to hear from you regarding your thoughts so far, as well as your hopes for the final version.

Thanks for checking out Straight to VHS!



HERO'S NAME _____

TROPE 1 _____

TROPE 2 _____

HP TRACK



IF ALL YOUR SHIELDS ARE MARKED, YOU HAVE "NOTHING TO LOSE" AND 1D6 IS ADDED TO YOUR POOLS AND POOLS THAT TARGET YOU.

ACC

ATH

CHA

INT

SPY

STR

OF MONTAGES

MOVE DISTANCE

MOVE DISTANCE IS DETERMINED
BY YOUR ATH STAT

- 0 = VERY CLOSE
1 or 2 = CLOSE
3 or 4 = FAR
5+ = VERY FAR

☐

CHECK THIS BOX WHEN
YOU SHOW WEAKNESS.

☐

CHECK THIS BOX WHEN
YOU GET A LUCKY BREAK.

SCRIPT CHANGE CONCEPTS

- ☐ A CHARACTER ARRIVES
- ☐ A TRUTH IS REVEALED
- ☐ AN EMOTION IS FELT
- ☐ A THING IS AT HAND
- ☐ A MISHAP OCCURS

WHEN ONE BOX IS CHECKED, SELECT A SCRIPT CHANGE CONCEPT.

WHEN BOTH ARE CHECKED, YOUR SCRIPT CHANGE IS READY TO USE.

SKILLS

FLAWS

ACC + RANGED WEAPON = _____ STR + MELEE WEAPON = _____ + _____ = _____

HERO FEATURES AND NOTES

WHAT DO YOU LOOK LIKE?

WHAT TROUBLES YOU?

WHAT'S YOUR DREAM/GOAL?

WHAT'S AMAZING ABOUT YOU?

WHAT'S NORMAL ABOUT YOU?

USED?

☐

PUSH IT TO THE LIMIT: (Once per act, minor action) Inspire self or an ally. Target gets 2 tokens and heals 2 + their # of Montages in HP.

USED?

☐

BAD EDIT: (Once per scene, free action) Turn in a token to take a single extra action at any time, on anybody's turn.

USED?

☐

USED?

☐

USED?

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USED?

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USED?

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USED?

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USED?

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USED?

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SPECIAL ABILITIES