

# Dear game masters of Stockholm Scenario Festival

Thank you for running my game "The house that got wet". I'm so glad to finally present a fully English translated version.

Though I've spent way too many hours working on it, the scenario now belongs to you and the players you will play the game with. Use the text to bring out the game that works for you and your players.

Should you have any questions or anything, you are more than welcome to contact me before the festival. Otherwise I hope we will have time before the scenario is played for you to ask questions. And time afterwards. I want to hear your war stories.

At the festival I will bring you some colored ribbons for each player (they are explained in the text) and name tag holders for the players.

If possible I will also bring some of the hand outs on some thicker cardboard sheets.

I cannot wait to hear about all the movies you will make!

See you soon at Stockholm Scenario Festival.

Hugs

Jost L. Hansen

[jost@dicksmock.dk](mailto:jost@dicksmock.dk)

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# The House That Got Wet - Director's Cut



FINAL VERSION

BY

JOST L. HANSEN

## Preview

*A comedy drama with horror elements about the filming of a horror film in a haunted mansion.*

*The scenario consists of three different parts.*

*In the first (and main) part, the players switch between playing actors, film characters (in the film) and the director with many visions for the film. The players choose which scenes in the film and which situations on the film set to play.*

*In the film scenes, the actors try to portray their film characters while attempting to follow the director's sometimes very different instructions.*

*In the scenes between takes, the actors have to put up with the others' diva behaviour, incompetence and internal disputes.*

*In the second part, once all the film scenes have been shot, the players, as the director, must edit the film together, and finally, in the third part, the actors stand on the red carpet at the premiere and are interviewed.*

*Depending on which scenes and shots are played, the scenario shifts between comedy and drama.*

*All characters are pre-written in advance.*

### Player type:

*As a player, you should enjoy switching between multiple characters and helping to shape the content of the scene. When playing the director, you should not be afraid to control the scene as a director (not as a game master), but at the same time give space to the other players.*

*The scenario contains elements from horror and splatter films.*

### Player type:

*As the game master, you must explain the game mechanics of the scenario, cut in if the scenes become too long, describe the surroundings in the scenes, play NPCs, keep track of the film as a whole, and otherwise just enjoy watching the players let loose.*

Number of players and game masters:

5 players + 1 game master

Total time required:

approx. 4 hours

Age limit:

13

Reading amount:

3-4 pages

*You can play this game with your friends at private sessions as much as you want and I'm happy to hear your war stories about it.*

*If you want to schedule it at a convention, ask first. There are not many reasons why you should get a no, but I do like to keep a track of the game.*

## Table of contents

Foreword	3
Structure of the scenario	5
Reading guide	5
Synopsis	6
Background story	7
How to play the scenario	8
Characters	8
Scenes	8
Preparation	9
Welcome	9
Safety mechanic	10
The film characters	10
The prologue	12
The introduction	14
The Director and the Actors	15
Act One	18
"Ready on set!"	19
Meta technique: Acting	20
"I'm in my trailer!"	21
"I'm in my trailer!" paradoxes	21
Examples of scenes	22
Assessment of "Ready on set!"	22
Something is happening that we don't quite understand	23
"Ready on set!" vs. "I'm in my trailer!"	23
Act II	24
Assessment of the editing	25
Third Act	26
The epilogue	28
Material for the players and the game master	29
For the players	29
The film characters	29
The actors + Cheat sheet: How to play the acts	41
The director Denise Fehmerling + Expressions often used on a film set	56
Name tags	71
Scenes from Act One	72
"I am in my trailer!" scenes	72
"Ready on set!" scenes	82
"I'm in my trailer!"-timeline sign	97
Veto cards	98
Press cards for the journalists	99
For the game master	101
Scene scoreboard	101
Editing and film scoreboard	102
Expressions often used on a film set	103
Cheat sheet: Help explaining the scenario	104
Cheat sheet: Quick overview	105
Cheat sheet: How to play the acts	106
Cheat sheet: Call of Cthulhu extreme quick rules	107
Extras	108
A note on the translation	109

## Foreword

When the Forum convention in 2015 made "Remake" as one of the challenges for that year's Særimner (Forum's short story scenario competition), I immediately thought that I would make a remake of my first scenario from 1993. With some ideas from the scenario managers, I set out to figure out how to make a playable version of a scenario from the 90s created by a 16-year-old boy, while retaining elements from the scenario.



The result was a scenario that unfortunately did not fit into the short story scenario format. In addition, something went wrong with the file delivery, so half of it is missing from the otherwise beautiful booklet in which the scenario was printed (see the picture on the left).

Despite the failed format and the missing half, the players still had fun.

So, with a basic concept that worked, I thought there must be potential for a full-length scenario. And since the theme of the scenario is about making a film, it was appropriate to make a Director's Cut version of the scenario, as the author wanted it to be. And there are enough changes and additions compared to the 2015 scenario that it is not just a re-run but a scenario in its own right.

I don't know why the 1993 scenario is called "The House That Got Wet". In fact, it was called "Call Night" before it was renamed.

"The House That Got Wet - Director's Cut" premiered at Fastaval 2023 and has since been run at several Danish and international conventions. The many runs have resulted in several changes and improvements that are included in this "Final version" edition, and the entire scenario, not just the player characters, is now also available in English<sup>1</sup>.

The texts contain everything you need to run the scenario, except for a few dice, which you probably already have, some coloured tape, and some name tag holders. You will also need a pair of scissors to prepare the handouts.

Thanks to the scenario managers at Forum 2015 and Fastaval 2023 and the playtesters Jakob Givskud, Ole Sørensen, Elias Helfer, Michael B. Laursen and Amanda N. Rasmussen as well as players and game directors at Forum 2015, Fastaval 2023, Viking Con 2023, Grenselandet 2023, The Smoke 2024, Solmukohta 2024 and Knudepunkt 2025. Thanks to Stockholm Scenario Festival 2025 for putting the scenario on the program, so I no longer had an excuse not to translate it into English.

Thanks to Mads Heimdal Thy for helping with the English text.

And thanks to Morten Jaeger for letting me use the name Fehmerling for the director in the scenario.

Enjoy The House That Got Wet - Director's Cut Final Version.

Jost L. Hansen  
jost@dicksmock.dk  
Copenhagen, October 2025

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<sup>1</sup> See "A note on the translation" on page 109

## Structure of the scenario

For the players, the scenario consists of a prologue, an introduction to the scenario, and then three acts, the first of which is by far the longest, with the other two gradually becoming shorter. Finally, it all ends with an epilogue. The players are active in the prologue and the three acts, while the game master takes care of the introduction and epilogue. The prologue, first, second and third acts are all played in four different ways.

For the game master, the scenario text consists of a description of the synopsis as it will be experienced by the players. This is followed by a background story of why the scenario's story is taking place, as well as an explanation of how the scenario is played and what preparations are needed. Next comes an elaboration of the prologue and the three acts and how they are played, as well as how the epilogue takes place and how it is explained in the introduction to the players.

When you read the text, there are some repetitions. This is to make it easier to look things up in the scenario if there is something you need to check while running it.

### Reading guide

It is recommended that you read the scenario in the following order:

- Once you have read the section "Structure of the scenario", read "Film characters" on pages 29 to 40 (they are not numbered for the sake of printing for the players - each player has an identical cheat sheet on how the acts are played).
- Read "Synopsis" on page 6.
- Read "The Actors" and "The Director" on pages 40 to 70 (also not numbered) when mentioned in the text (note that the text for the director is the same on all pages except for the section "Focus Point" and the list of film terms for each player is also the same)
- Return to "Synopsis" on page 6 and read the rest of the scenario

This way, you will experience the scenario a little like the players will, and you may come up with some of the questions that arise in their minds, which will prepare you to explain the scenario during the introduction.

Now read the film characters on pages 29 to 40.

There is also a brief description on pages 10-11.

## Synopsis

The prologue of the scenario begins on a dark and stormy night, when the film characters arrive at Eskjær Manor to seek shelter from the heavy rain. The manor appears abandoned, but is open.

The film characters explore the place, hoping to find some dry clothes, but after a while their search is interrupted when the film character Fritz is beheaded by a living suit of armour.

Someone shouts CUT, all the lights come on, and a film director steps forward, not entirely satisfied with the reaction of the other film characters. She wants the shot redone and asks everyone to return to their positions.

Read "The Actors" and "The Director" on pages 41 to 70 and continue below afterwards.

There is also a brief description of the actors, the director and the film's plot on pages 15-17.

The scenario stops and the game master assigns the actors (game characters) to the players, and the player who played Fritz gets a new film character (Peter). The game master now explains how the rest of the scenario is played and the background story of the scenario.

The scenario starts again with the first act, where the players switch between playing the actors between takes and playing the actors who play film characters in scenes in the film that is being shot<sup>2</sup>. When a scene is to be filmed, one of the players takes on the role of the film's director. The director's vision (focus point) varies depending on who is playing her. The players have a meta technique (acting ribbon) to show whether their actors are performing well or not.

The game master can play various supporting characters in the film and NPCs on set, including the production manager who tries to control the time and, if a scene drags on, can either stop filming or get the actors in front of the camera.

Along the way, some strange things happen that affect the actors and the filming. The game master is responsible for this.

When a number of scenes have been played, both those in the film and those between takes, the scenario is stopped again and the film must now be edited. In the second act of the scenario, the players take on the role of the director and agree on which scenes to include in the film and in what order they should appear. In the last and third act, the film premieres at a grand open-air midnight screening, the actors are interviewed, and the film's success is measured.

All the while, the actors (and possibly the players) have a strange feeling that the estate may be haunted. The game master narrates the epilogue of the scenario.

### Estimated time

Welcome: 5 min.

Prologue incl. reading: 30 min.

Intro incl. reading: 25 min.

First act incl. explanation: 90 min.

Second act incl. explanation: 20 min.

Third act incl. explanation: 15 min.

Epilogue: 5 min.

Total: 3 hours and 10 minutes,  
excluding breaks.

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<sup>2</sup> The two types of scenes are called "I'm in my trailer!" and "Ready on set". They are described on pages 19-21.

## Background story

Thirty years ago, a small group of people took refuge in the abandoned Eskjær Manor during a heavy rainstorm on a late autumn night. But they should never have done so, because the estate was filled with ghosts and other horrible creatures. The estate even housed a captive demon, which one of the group managed to free when she became possessed by a small part of the demon. As a result, large parts of the estate went up in flames. One by one, the group fell victim to the demon and the other dark creatures. Just as there is only one left, it turns out that it is all a hidden camera prank and everything is done with advanced technology, and no one has been harmed. Except for some serious scares.

Or so the urban legend goes. Because no one has ever seen this film, and no one knows who the group of people or the director are. Eskjær Manor does indeed stand abandoned, but that is probably the only thing that is known for certain to be true in the story.

The young film director Denise Fehmerling is incredibly fascinated by the urban legend and would like to do a stunt like that somewhere. Although she is a bit eccentric, she knows that it would not be possible. But you can make a film about it. And she once wrote a role-playing scenario based on the story, so she can base the film on that. So she has managed to raise enough money to make a small feature film with some young hopeful actors and an old has-been, and in all likelihood really bad effects. It's probably a good thing that the producer was persuaded by Denise's enthusiasm and not by the film's plot, because it doesn't make any sense. At all.

## How to play the scenario

The scenario consists of several different types of characters and scenes. It can be a little confusing to keep track of what's what, so besides a thorough walk through there are also some cheat sheets to make it easier for you and the players to tell the difference.

### Characters

#### *Actors:*

- These are the characters in the scenario. That is, the characters that the players play, just like in other scenarios. They appear in the first and third acts as well as in the epilogue.

#### *Film characters:*

- These are characters in the film that the actors portray when the film is being shot. They appear in the Prologue and in the first act.

#### *The director:*

- The players take turns playing the same director but with different visions (focus points). This happens in the first and second acts, and the director also appears in the prologue and epilogue.

#### *Journalists:*

- The players each represent a media outlet focusing on film. They appear in the third act.

### Scenes

- "I'm in my trailer!"
  - These are scenes that take place between shoots, where the players play actors.
- "Ready for filming!"
  - These are scenes that take place in the film, where the players primarily play the film characters, but also the actors.

These two scenes appear in Act One.

The scenes in the Second and Third Acts are a cutting room and a film premiere, respectively, so they are relatively easy to keep track of and are explained in more detail on pages 24 and 26.

*The House That Got Wet - Director's Cut Final Version* consists of seven parts: Welcome, Prologue, Introduction, First Act, Second Act, Third Act and Epilogue.

Each part of the scenario is played in different ways, with the First Act being the longest and most complicated to play for both players and game master. The other parts are relatively easy to get into.

Each part is briefly described earlier in the synopsis section.



## Preparation

Prepare the room by making space for five areas: "The Stage" where the players perform the scenes. A table for "I'm in my trailer" scene cards, "Ready for recording" scene cards, "Upcoming scenes" and "The Timeline" respectively.

If you use background music, you can use

<https://melodice.org/playlist/betrayal-at-house-on-the-hill-2004/> or any spooky music you find suitable.

Cut out the handouts and place them somewhere you can easily access them.

Place the first set of name tags in the holders (film characters).

Keep the cheat sheets "Help with explaining the scenario", "Quick overview" and "How to play the acts" at hand and use them for support.

## Welcome

The players arrive

Duration: 5 min

When the players enter the room and have taken their seats (if you have a table for this purpose), welcome them in the manner that suits you.

Once the welcome and any name introductions are over, tell the players *that they are now going to play "The House That Got Wet". A remake of a Call of Cthulhu scenario from 1993 (which was the author's first scenario).*

*The scenario is a mixture of traditional Call of Cthulhu tabletop role-playing and chamber LARP, so the scenario is primarily played by walking around the room.*

*You don't really want to say much more, but you think you should just start handing out some characters, and then you'll explain and answer any questions along the way."*

### Who should play what?

You can either assign the characters randomly or ask the players what they like to play and see if it suits any of the actors.

Alternatively, you can mention what a player can expect from their characters. Note that this is what they can expect from the actors, even though it is the film characters that are assigned and mentioned below.

**Henry** is given to a player who wants to play a slightly know-it-all character.

**Susan** is given to a player who wants to play a slightly insecure role.

**Fritz** is given to a player who wants to play an ambitious but slightly arrogant role.

**Boris** is given to a player who wants to play a role that doesn't quite know what he's doing.

**Jessica** is given to a player who is quite determined but does not always get what she wants.

Before you hand out the characters (the film characters, but right now you're just calling them characters or game characters), you can ask the players if they have any references. In the box on the right, you can see a guide on how to hand out the characters.

When you hand out the character sheets<sup>3</sup>, the players will also receive a Call of Cthulhu character sheet with their character on it. If anyone asks about the system, just say that the system is not that important, but you

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<sup>3</sup> The character sheets have a short summary section about the character. If the players don't want to/can't read the whole character sheet, just read the short section and the relationships to the others and why they stick together.

may ask the players to roll some dice and then explain how and why.

On page 107, there is an ultra-short cheat sheet about the basics of the Call of Cthulhu game system.

### **Safety mechanic**

The many play throughs of the scenarios have so far shown no need for using the safety mechanic, but it is good to have just in case.

Should anyone feel uncomfortable use the stop phrase "Off game". The game will stop and then ask the player what they need. Resolve their need and hopefully the game can continue. Should a player choose to leave the game can continue with one less player. The game master can take on the missing player's character, when needed. If two players are missing the game does not really work anymore. But you can try to continue.

### **Prologue vs. scenario**

If any of the players ask how it relates to what is described in the preview of the scenario, which is a risk until the prologue is finished, just say that it is an intro and that it will all make sense in a moment. Of course, it is a bit of a shame if this happens, as it spoils the twist a little when the prologue ends. However, it is more important that the players feel that they are playing the right scenario.

Game tests have shown that the twist has a really good effect and that players quickly get into the mood of the scenario. But there are always exceptions, and the twist is not that important.

In a play through a player was minutes from leaving the game during the prologue in anger, but luckily he stayed and had a laugh from the twist.

Since the players are walking around it can easily be a little physical. It's therefore a good idea to state physical boundaries (sore limbs, hard of hearing, weak spots etc.) as well as mentally boundaries (trigger warnings, themes to avoid etc.)

Once the safety mechanics have been reviewed, boundaries have been established, and players have read their character sheets, ask them to briefly describe their characters (remember to mention Peter and tell that he is an NPC), dim the lights, start the background music, and begin the prologue.

## **The film characters**

A brief description

The full description of each film character can be found on pages 29-40.

### **Susan**

A clever, nerdy and sarcastic physics enthusiast with copper-red hair and a constant battle against her fear of the dark.

She seeks recognition through knowledge and humour, even when no one else gets the joke.

**Boris**

A big, strong American football player with a soft heart and a secret love of cats.

He dreams of true friends who see the person behind the muscles.

**Fritz**

Self-appointed leader with charm, confidence and a constant need for attention.

He thinks he's in charge of the group, but rarely understands what's really going on.

**Henry**

An elderly professor with deep insight into the occult and a dubious relationship with demons.

He balances between genius and madness, convinced that darkness can be tamed with knowledge.

**Jessica**

A tough night watchwoman and Susan's more down-to-earth older sister, who fears nothing - at least on the outside.

She sees herself as a protector and tries to keep the group together when everything becomes chaotic.

**Peter**

A nervous but sharp-witted private detective who struggles with his own fear of anything dangerous.

He wants to prove his courage, but fears that the traumas of the past will never completely leave him.

**Why they stick together**

They are a motley crew of rational, supernatural and emotionally rootless souls who, despite their differences, need each other.

Fear, curiosity and a shared desire to understand - or survive - the inexplicable bind them together.

## The prologue

Arrival at Esum Manor with death as a consequence!

Duration: 30 min

Films about films often start with a scene that takes place in a film before cutting to the film set and introducing the audience to the film's "real" characters. This prologue does the same thing.

The prologue is played as a tabletop role-playing game with characters and a game master. To keep the ending of the prologue a surprise, just call the prologue "The Prologue" to the players (without the subtitle: "Arrival at Esum Manor with death as a consequence!").

### How to play the prologue

The prologue should not just be you as the game master reading out what happens. The prologue is played as a tabletop role-playing game, but without sitting around a table. Instead walk around in the room. In Fastaval terms, this is called "semi-live". Let the players play the characters as they explore the estate. They can use their skills and roll some dice. Describe in detail what they see and find. Be as energetic as you can. Feel free to walk around the room as you describe what is happening and get close to the players when something dramatic happens.

Start by telling them what happened just before (the box below). Then start the prologue.

The characters and an NPC (Peter) have just entered the large hall at Eskjær Manor.

They are soaked and cold after being in the dungeon and walking across the field and courtyard in pouring rain in the dead of night.

The hall is dark and only momentarily illuminated by the lightning outside through the large windows. The lightning casts long shadows from the many suits of armour standing around the hall. A large double staircase leads up to the first floor, where you can access the many rooms in the estate. Doors in the hall lead to a kitchen, a library, a fireplace room, a covered winter room and, behind several corridors and rooms, they find a dining room.

One of the characters has a lighter that can provide a little light. After searching around a bit, they find a flashlight, but it doesn't always work.

As they walk around looking, they hear strange noises in addition to the loud thunder and see strange shadows. In general, they get the feeling that it's not very nice to be here. But at least it's dry and a bit warmer than outside.

There is dust everywhere, as if no one has been here for years. In general, none of the electricity works.

After a while, they end up in the dining room, which, unlike the other rooms, appears to have been thoroughly cleaned. In the middle of the room hangs a huge round wooden chandelier with lots of

### What happened just before

They woke up in a kind of dungeon, chained to either the wall or the floor. Suddenly, the room began to fill with water. They only managed to escape by the skin of their teeth, using a hairpin to pick the locks. They came out into a field. It was night and raining. Lightning struck and illuminated a nearby estate. They decided to seek shelter there. The door to the estate was heavy and large. It slammed shut with a bang when the last one had entered, and they could hear the sound of the lock locking and the door was impossible to open.

candles lighting up the room. However, there is a slight dark red glow. Not directly under the chandelier, but close by, stands a long dining table set for six people. The plates are piled high with delicious food, and a really crispy roast turkey stands in the middle of the table.

When the characters have entered the room, all the doors slam shut and the chandelier begins to spin. Shortly afterwards, if someone takes some food or touches the turkey or does something else, the suits of armour standing at the edge of the room begin to move and walk towards the characters while waving their axes and swords. Roll a dice and describe how one of the suits of armour chops off Fritz's head and the head flies into the arms of one of the others.

Let them give a reaction, after which a "CUT" is heard and all the lights come on<sup>4</sup> and Director Denise Fehmerling comes forward and is not satisfied with the reaction given. The shot must be retaken.

The prologue ends and the introduction begins, explaining how the rest of the scenario is played.

*If you sense that the players are not really into this kind of role-playing, then rush through it and more or less jump straight to Fritz's gruesome death.*

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<sup>4</sup> If you actually have the option of turning on all the lights in the room (or as many as possible) at once, do so.

## The introduction

How and what  
*Duration: 25 min*

Start by telling the players that they have just played the prologue of The House That Got Wet, which was almost a 1:1 version of the beginning of the original scenario from 1993. The rest of the scenario is not played this way.

Explain that there are three acts and an epilogue left.  
In the first act, a film must be shot. This is the longest act.  
In the second act, the film must be edited together.  
In the third act, the film premieres and the actors are interviewed.  
The epilogue tells how the film is received by critics and audiences.  
Before each act, explain in detail how it will be played.

Either read the background story for the scenario (page 7) aloud to the players or retell it in your own words.

Now distribute the actors to the players so that they match the respective film characters. Fritz's player gets both a new film character (Peter) and an actor (Jesper). Give three "Acting Ribbons" (one of each colour) for each player, so all players have three ribbons in gold, white and red. This will be explained to the players later (see page 20 for details).  
Give them the cheat sheet "How to play the acts", but tell them it is only for reference as you will explain it later.

While the players are reading<sup>5</sup>, place the "I'm in my trailer!" and "Ready on set!" notes in their respective places that you chose during preparation. Then place the "I'm in my trailer" timeline sign for the "I'm in my trailer!" scenes in its place.

Once the players have read the actors, explain that in Act One, the players will also play the director Denise Fehmerling. The director has 5 focus points that each player must direct the film within.  
The 5 focus points are horror, romance, drama, comedy and art. You can either choose to distribute them randomly to the players or you can ask them what they would prefer to play.

Here is an overview of which player gets which actor:

The player who plays Henry  
- gets the actor Bjørn  
The player playing Boris  
- gets the actor Kristian  
The player playing Susan  
- gets the actor Laura  
The actor who plays Jessica  
- gets the actor Sidsel  
The actor who plays Frits  
- gets the actor Jesper **AND**  
- the film character Peter

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<sup>5</sup> The character sheets have a short summary section about the actor. If you don't want to/can't read the whole character, you can just read the short section and the relationships to the others and the group as a whole.

Now hand out the description of Denise Fehmerling to each player. Each description contains their own focus point, as well as a synopsis of the film's plot and a list of "Expressions often used on a film set" for inspiration.

Give them the new name tags and ask them to write their focus point on the name tags.

Ask the players to give a short description of their new characters and player of Jesper should also describe Peter.

Briefly re-calibrate any boundaries now the scenario has been explained.

## The Director and the Actors

A brief description and the film's plot

The full description of the director and actors can be found on pages 41-70.

### **The actors**

A group with widely different experiences, dreams and egos, which creates both friction and magical moments. They struggle to reconcile ambitions, insecurities and artistic differences under Denise's chaotic leadership. Their collaboration is often marked by misunderstandings, jealousy and petty power struggles, but also by laughter, learning and a genuine passion for film. When the camera rolls, their conflicts are transformed into chemistry - and that is where the film comes alive.

### **Bjørn Frederiksen** - [Bjørn Freðiksn / 'pjœ̃n 'fʁeðʁekˈsən]

A former star actor who is still tormented by the defeat of not winning the Robert he believed was his right. He attempts a comeback in a horror film, but carries bitterness and fear of losing respect. On set, he balances between being a proud mentor and a spurned diva, and his perfectionism creates tension. Yet his old spark is reignited when the camera rolls.

### **Kristian Rasmussen** - [Kʁisdjæn ʁasmussn / 'kʁisdiæn 'ʁɑsmusn.]

A good-natured giant with a big heart and low self-esteem who struggles to be taken seriously. He dreams of appearing smarter, but often ends up revealing his insecurity, which both touches and frustrates the others. On set, he is lovable but imprecise, and his laughter ruins several takes. Still, he is the glue that keeps the atmosphere warm and human.

### **Jesper Ovesen** - [Jesbå Ovsn / 'jesbø 'oːvsn.]

A newly trained, ambitious actor, he is fired up by his belief in his own talent - perhaps a little too much. He sees the film as his springboard to stardom and constantly strives to impress. His arrogance makes him difficult to work with, but his energy and professionalism are contagious. For him, it's all about being seen, but behind the façade lies a genuine desire to be recognised.

**Sidsel Larsen** - [Sissl Lɑːsn / 'sisəl 'lɑːsn.]

A passionate but insecure actress who, after many rejections, has finally landed her first real film role. She is passionate about her craft but struggles with her lack of self-confidence and fear of failure. Her enthusiasm and vulnerability make her both lovable and fragile on set. She desperately hopes that this film will be her breakthrough.

**Laura Spanning** - [Lɑʊkɑ Spænnɛŋ / 'lɑʊ\_kɑ 'sbænnɛŋ]

An experienced extra who has finally landed a role with lines and sees the film as her big chance. She is used to observing professionals, but overestimates her own talent and underestimates her co-stars. Ambitious and self-aware, she strives for perfection, especially in front of the camera. Her confidence masks a deep longing to be taken seriously.

**The Director**

Denise Fehmerling is a passionate but chaotic director who lives in the shadow of her famous older brother Edvard.

She loves role-playing and films, especially splatter and horror films, and dreams of creating the perfect genre mix of horror, drama, comedy and art.

Her film ideas are ambitious but often incoherent, and she overestimates her own abilities.

With roots in role-playing, she uses character sheets and improvisation to direct the actors as if they were game characters.

Although her production balances between genius and total failure, Denise firmly believes in her masterpiece.

Denise has played a lot of role-playing games, but she has never been very good at role-playing systems, so she has just slapped some numbers together on the character

sheets. She is more interested in the interplay between the characters and the world in which the role-playing game takes place.

The film's plot

The six main characters wake up in a basement and are either chained to the wall or the floor.

Suddenly, water floods into the basement, which slowly fills up. However, the main characters manage to escape at the last minute. They end up on a field with the rain pouring down, where they see a mansion lit up by lightning in the sky. They seek shelter in the mansion, but the large front door slams shut behind them and they cannot get out.

It soon becomes apparent that something is very wrong; things in the house come to life and one of the characters is beheaded by a living suit of armour.

The remaining characters must defend themselves and flee. The attacks subside, and they have time to explore the house. They discover that a demon has possessed the house, and they must try to exorcise it. During the attempt, one of the characters becomes possessed and the house catches fire. They discover that the only way to escape is by using a rocket in the attic. But there is not enough room for everyone, so some sacrifice themselves and some are killed by the others.

Just as the last ones are about to flee, they discover that it is a hidden camera and that it has all been special effects and no one has died.

As the film ends and the people leave the film set, the director looks mischievously into the camera with a smile on her lips and shrugs. Because... was it just only a movie?



Denise is very concerned that the correct terms are used on the film set, and since she thinks English sounds cooler than Danish (she is Danish and the scenario was originally written in Danish), she has made a list of the most common terms used on a film set and their meanings.

You and each player have a copy of this list.

Denise's most distinctive character trait is that she almost has a split personality when it comes to squeezing as many genres as possible into the film. This is what she calls her focus points.

**Focus point: Horror**

It has to be scary and bloody! There's nothing better than shock and gory effects.

The audience should be scared and preferably scream in terror and squeeze the hand of the person next to them into a bloody mess. A lurking eeriness is also good, but there has to be some payoff.

**Focus point: Drama**

Strong emotions are the most important thing. The emotions must be completely out in the open and there must be drama. Nothing should be hidden. This is where the actors can really shine.

**Focus point: Comedy**

You can't have a film where no one laughs. It doesn't matter if it's sophisticated, corny or dark comedy. It just has to make people laugh. And the louder the laughter, the better. The best way to get actors to be funny is to make sure they are having fun.

**Focus point: Romance**

Love and romance are the best. There is nothing more beautiful than hearts that break and are healed again. Feelings that are not always reciprocated and jealousy are part of a real love story. And kisses. Lots of kisses! It can be sugary, sweet and sexy.

**Focus point: Art**

It can't be strange and absurd enough. Characters who change into others, even gender, can happen. Incomprehensible dialogues and the laws of physics being suspended.

There should be plenty of symbols and metaphors that can be interpreted beyond recognition.

Lighting and unusual angles, and you've got Palm D'or in the bag.

## Act One

The film is being shot  
*Duration: 90 min*

In the first act the players do not sit around a table, but are out on the floor, where tables and chairs are used as props in the scene, if appropriate.

However, not everyone is into this style of play, and the first act can also be played sitting around a table, like a traditional tabletop role-playing game.

Discuss expectations with the players once the first act has been explained.

The main part of the scenario, Act One, is played through two types of scenes, called "Ready on set!" and "I'm in my trailer!".

"Ready on set!" is a long series of scenes that are shootings for the film. This means that the players play their actors playing their film characters. They switch between the actors and the film characters.

"I'm in my trailer!" consists of scenes between takes, meaning that the players only play their actors.

A player chooses an "I'm in my trailer!" or a "Ready on set!" scene to play. When a player chooses a scene, the player must either say "I'm in my trailer!" or "Ready on set!", depending on the type of scene.

The same player cannot choose "I'm in my trailer!" and/or "Ready on set!" twice in a row. A new player must choose which scene to play after the last scene.

It is possible to play the same "Ready on set!" several times (also chosen by the same player), but the same "I'm in my trailer!" cannot be played twice.

Players can choose between some predetermined but loosely described "I'm in my trailer!" or "Ready on set!" or they can choose to come up with some themselves. In the case of the self-invented "Ready on set!", the game master must write a few keywords about it on a blank "Ready on set!" note and place it with the other "Ready on set!" cards.

Neither "I'm in my trailer!" nor "Ready to roll!" need to be played chronologically, but "I'm in my trailer!" must be connected to the other "I'm in my trailer!" scenes. This means that if you choose to play an "I'm in my trailer!" that takes place before another already played "I'm in my trailer!", nothing must happen that makes the already played "I'm in my trailer!" impossible.

However, it is not impossible for players to make mistakes between two "I'm in my trailer!" scenes. In that case, see the section on "I'm in my trailer!" paradoxes on page 21.

Throughout the first act, players can choose scenes and place them in the area for upcoming scenes. The scenes are played in the order in which they are placed. If the players agree, they may swap the order or "push" a scene between two scenes.

The rule that a player may not choose two scenes in a row also applies to upcoming scenes.

If there are no scenes in the "Upcoming Scenes" area, a player chooses a new scene.

If a player has not chosen as many scenes as the others, the game master may ask if there is a scene the player would like to play.

In general, the game master should encourage the players to make room for each other so that everyone has the opportunity to choose a number of scenes. Among other things, this is to include as many different points of focus as possible.

The big challenge for the players in Act One is switching between actor, film character and director, as well as keeping track of which scenes have been played and when the various "I'm in my trailer" scenes occur in relation to each other, but the timeline for "I'm in my trailer!" is there to help the players.

When a suitable number of "Ready on set!" scenes have been played, or after a maximum of one and a half hours, the game master stops Act One.

### **"Ready on set!"**

When a "Ready on set!" is played, one of the players takes control of Denise Fehmerling and must now direct the scene, but based on one of the five focus points that Denise is working with. This means that the player's character and role are not included in the scene as a starting point. Unless otherwise stated on the note for the selected "Ready to record!" note, Denise chooses what will happen in the scene, when it will end, which actors will be on set, and when they should do something.

The other actors improvise their way to what Denise has asked for.

Denise also decides whether filming should be stopped to reshoot something. Actors can, of course, make mistakes: "Oh, I can't remember my lines" or something similar, so Denise may be forced to stop filming. Or simply continue as if nothing had happened.

The game master plays the rest of the film crew, any supporting characters in the scene, and the surroundings on set. When "filming" takes place, Denise is a stand-in for various effects and things that need to be done in post (film term for things that are done in the post-production of the film. Green screen, computer and sound effects, etc.). However, in an emergency, she can also use the actors as these stand-ins.

If the Denise player wants, Denise can also be the camera and show what is being filmed or if there is a close-up of something. This is done by making a "gun hand" with one hand and a "reverse gun hand" with the other hand. The two thumbs and index fingers of one hand are placed together with the thumbs and index fingers of the other hand to form a rectangle (see picture). Denise can also ask the game master to do this.



The actor playing Denise can play their acting role if necessary for the scene, but it is recommended that this is avoided.

Actors who have not been selected to be in the scene are welcome to join in. It is then up to Denise to decide whether she likes it or whether she wants to scold the actors for not following her instructions.

A "Ready on set!" ends when Denise shouts "Cut and thank you" or when the game master decides it has lasted long enough. This is done by the game master playing the production manager who says that they have gone over time and the shooting must stop. In this case, the team did not manage to

finish filming the scene, and the rest of the scene must be "fixed in post". The production manager will probably come in before the scene has to stop and tell Denise and the actors to hurry up. It is up to the game master whether the production manager comes in once or several times before filming stops.

When a "Ready on set!" is finished, the game master notes the focus point in the blank field under "TAKE". If the scene has been played before, the focus point is noted for each focus point. This also applies if the focus point has been used before. This is so that you can tell the difference between them in Act II.

If the scene was not filmed in its entirety, a minus sign is written next to the focus point.

The scene sheet is then returned to the other "Ready on set!" cards so that it can be selected again if necessary.

The game master evaluates each "Ready on set!" and secretly gives them a rating (see Scene Ratings on page 22).

As soon as a "Ready on set!" is finished, a player must choose a new "I'm in my trailer!" or "Ready on set!" or the next one in the "Upcoming scenes" queue is played.

### **Meta technique: Acting**

The players in this scenario are probably not actors, so it can be difficult to tell whether a character is acting well or not. So, in order to signal the quality of their character's acting performance to the other players, the players have a meta technique for this.

Each player has three ribbons: one gold, one white and one red.

If a player wants to show that the acting performance is fantastic, the gold ribbon is placed visibly on the name tag. If it is just an ordinary performance, the white ribbon is used. If people are cringing at the performance, the red ribbon is used.

If a player forgets to put on a ribbon, it is interpreted as a white ribbon.

Before recording begins, the player chooses which ribbon to use and wears it during recording. A player can switch between the different colours in a scene if they think it is appropriate. This is easiest to do if the recording stops for a moment, but it can also be done during recording if the player thinks it is best.

The players' descriptions of the actors state how often they typically use which colours. However, a player can choose to use the colours that they think suit the actors' development.

As the example on the right shows, this actor plays fantastically 30% of the time, averagely 55% of the time, and poorly 15% of the time.

Players do not need to keep track of the percentage of times they play each category. This is simply to give an indication of what the actor is capable of.

#### **Acting ribbon**

Gold: 30%

White: 55%

Red: 15%

Physically, the acting ribbons are coloured ribbons measuring approx. 30 cm in gold, white and red. If you do not have any ribbons, you can use something else as long as it is easy to see and can be distinguished from each other in terms of colour.

### **"I'm in my trailer!"**

In an "I'm in my trailer!" scene, the game master can act as Denise and/or one or more NPCs.

When a player chooses an "I'm in my trailer!", they decide when it takes place chronologically and, if applicable, what happened immediately before (is it after one of the other scenes already played or does it take place before?). If the scene does not have a described ending, the player chooses how the scene should end.

The player chooses which actors start in the scene, but the others can choose to enter later. Either as their own actor or as Denise. However, Denise cannot be chosen if Denise is already in the scene.

The player who has chosen the scene can choose to designate a player (including themselves) to play Denise. The game master can also be chosen as Denise. In that case, the choosing player decides Denise's focus point, if any.

An "I'm in my trailer!" can end in two different ways:

1. The scene reaches its conclusion.
2. If the scene drags on or has stalled, the production manager comes in and says that they need to get ready for the next take. The next scene does not have to be a "Ready on set".

When an "I'm in my trailer!" has been played, it is added to the other "I'm in my trailer!" cards in the "I'm in my trailer" timeline and placed chronologically in relation to the others (i.e. as the player chose before the scene started). It cannot be played again.

However, players can pick one of the blank "I'm in my trailer!" cards to make a scene similar to one of the scenes that's already been played. It just happens at a different time.

### **"I'm in my trailer!" paradoxes**

Because "I'm in my trailer!" is not necessarily played chronologically, there is a risk the players will do something that does not fit with an already played "I'm in my trailer!" that takes place after the scene that is being played right now or has just been played. In other words, they create a paradox.

*Example: In the "'I'm in my trailer!': I'm not coming out' Laura is telling Jesper about a movie she was an extra in. Jesper is surprised that Laura has been an extra.*

*The next scene played is "'I'm in my trailer!': Lunch after a scene', but it takes place chronologically before "'I'm in my trailer!': I'm not coming out'. Jesper tells Laura that she should keep doing work as an extra instead of trying to be an actor.*

*A paradox has happened because Jesper did not know Laura had been an extra at this point in time.*

When this happens, the actors experience something very strange. Time seems to stand still, and then rewinds until just before the paradox occurs. Time starts again and the actors experience a feeling of déjà vu. The production

manager comes in and tells the actors that they are needed on set now, and the scene ends.

The players should not be told in advance that this will happen if they create a paradox.

### **Examples of scenes**

If the players are unsure how to play "I'm in my trailer!" and "Ready on set!", you can give them an example like this:

The players play "'I'm in my trailer!': The make-up room'.

The actors are having their make-up done, discussing a scene that has been filmed but is from "'Ready on set!': The dungeon', which has not been played yet. The actors are constantly commenting on each other, and one word leads to another. The production manager comes in and tells them they have to go to the set now.

There are no scenes in "Upcoming scenes," so the player playing Sidsel says "Ready on set" and has chosen "Ready on set!": The dungeon. Sidsel's player now takes on the role of Denise Fehmerling and has the focus point Comedy. Sidsel's player reads the description of the scene, and then the players begin. Denise Fehmerling explains what she wants from the scene and what should happen. Meanwhile, the players play the actors who are waiting to start. Denise says "And action," and the actors are now their film characters.

Kristian cannot remember his lines and asks them to start over. The scene starts over and goes better this time. Denise shouts "Cut" and asks Laura to repeat her lines, but a little funnier. Laura does so, and afterwards Denise shouts "Cut and thank you!" and the scene is finished. Meanwhile, the player playing Bjørn has chosen a scene and added it to "Upcoming scenes" and says, "I'm in my trailer!" and has chosen to play "I'm in my trailer!": Lunch break. Bjørn's player says that the actors Peter, Laura and Bjørn start the scene and it ends when Peter has apologised to the runner he just yelled at for forgetting to put sugar in Peter's coffee. Bjørn's player asks the game master to be the runner.

Once the players have understood the concept and are ready, the first player just has to choose an "I'm in my trailer!" or a "Ready on set!". If the players are a little slow to get started, you as the game master can choose "I'm in my trailer!" for them so they have something to get started with.

### **Assessment of "Ready on set!"**

The game master secretly rates each scene with a number of points based on various criteria, which can be seen below. These points help to determine how the film will be received.

The players should not know that the game master is awarding points before the scenario is over, as there is a risk that they will start thinking in terms of points. They should just be allowed to role-play.

Each golden ribbon in the scene is worth 1 point.

- Acting in class format!

Each white ribbon is worth 0 points.

- Nothing special there

Each red ribbon is worth -2 point

- A cringe-worthy performance

(if the players change bands during the performance, assess which ribbon was most prominent)

For each time the recording has to be stopped, it gives -1 point.

- The scene seems a little incomplete

If the scene is shot in one take, it gives 3 points.

- The scene has a really good flow and it shines through

The game master can award from -3 to 3 points based on their own assessment of the scene.

The appendices contain a scoreboard for keeping track of the points.

### **Something is happening that we don't quite understand**

Is Esrum Manor haunted or not? It's hard to say, but something is definitely happening that the actors and film crew don't quite understand. In addition to the déjà vu of the "I'm in my trailer!" paradoxes, mysterious things happen during both "I'm in my trailer!" and "Ready on set!". Doors and windows suddenly close, even though there is no wind. Things disappear. Cups and vases fall over. The camera turns off. The sound engineer hears strange noises that suddenly everyone else can hear. The lights go out. A runner has just fetched coffee, but when the actor looks away for a split second, the runner is gone, but the coffee is still there. Maybe it was just a very efficient runner. All kinds of mysterious things happen. It doesn't happen in every scene, and it rarely has any major consequences. But it is mysterious and sometimes a little annoying. It never gets macabre, and if it does, you quickly realise it was just a special effect that someone from the film crew forgot about. You as the game master can make noises by banging on the walls or the tables. You can push stuff (that cannot break) on the floor, you can tap the players lightly on the shoulder and pretend nothing happened. You can whisper words (recognisable or not) in the players' ears or make weird sounds. Anything would do as long as you're not overstepping any boundaries.

If at any point the actors think they should investigate these things, the production manager comes and tells them to go on set and the scene stops. They are NOT supposed to investigate the mysterious things.

### **"Ready on set!" vs. "I'm in my trailer!"**

The big difference between the two scenes is "Ready on set!" often has a tendency to have more of the comedy aspect of the scenario than "I'm in my trailer!" because of the constant change between film characters and actors. And of course because of the absurd film plot.

In "I'm in my trailer!" the players have more room to play the more serious aspect of their characters, which often creates the drama part of the scenario.

That doesn't mean "I'm in my trailer!" cannot be funny or "I'm in my trailer!" cannot be dramatic.

## Act II

The film is edited  
*Duration: 20 min*

The second act is primarily played with the players sitting around the table, but if they feel the need to stand up or lie on the floor, let them do so.

Start by removing all the "Ready on set!" cards that have not been played. The rest of the scenes are the ones the director has to edit into a film. To save money, the director edits the film herself instead of hiring an editor to do it.

Give each player a Veto Card that corresponds to their focus point from Act One.

The five players are now collectively the director, and with their respective focus points in mind, they must choose which "Ready on set!" scenes (including scenes that were not completed) will be included in the final film and in what order they should appear. Will the film be edited chronologically, with flashbacks, with montages, or in a completely different way? It's up to them.

Once the players (or Denise) have agreed on which scenes and their order, the editing is locked and no further changes can be made.

Scenes that were not filmed to completion must be "fixed in post," which is expensive and requires cutting other things, which can result in a lower quality film. However, it can also make the story stronger, so it is a balance that the players must consider.

If there is disagreement about whether a scene should be included or not, it must be put to a vote. If the player who chose the scene and directed it during Act One is not satisfied with the result, the player can use their Veto Card to include (or remove) the scene. Each player has one Veto Card, which can be used once.

Veto Cards can be used at any time, even on scenes that have already been discussed, but once the editing is locked, no further changes can be made.

Now the players must tell the film's plot to each other and the game master.

This is done by the player whose focus point is used for a scene is retelling what happened in the scene.

Start with the first scene in the sequence and continue until the last scene has been retold.

There will probably be some gaps between each scene. The player whose scene is next in line must briefly explain what happens between the previous scene and the new scene. No new scenes may be invented for this. These are just small transitions.



This means that if the first scene is where Fritz dies and the next scene is where they find the diary and that scene is recorded with Focus Point: Horror, then the player who has Focus Point: Horror must briefly explain what happens between the two scenes. The player may use their focus point, but is not required to do so. The player may also choose to say that it is a direct cut from one scene to the next and that nothing happens in between.

The first player to retell a scene may choose to mention whether there are intro credits, such as the title or names of the people behind the film etc., before the first scene, or whether the film starts right away.

### **Assessment of the editing**

As with the assessment of "Ready on set!", the players should not know that points are being awarded.

For each scene that was not completed and used in the final film, -2 points are awarded.

- Resources must be spent on digital post-production.

For each Veto Card used, -1 card is awarded.

- It is evident in the film that the director does not really know what she wants to achieve with the film.

If there are fewer than 5 scenes in the film, -3 points are awarded.

- It is too short to be a feature film.

If there are between 5 and 10 scenes, 3 points are awarded.

- Just the right length.

If there are more than 10 scenes, -3 points are awarded.

- It is too long.

If there is a scene for each focus point, 3 points are awarded.

- Denise manages to mix styles with perfect elegance

For each missing focus point, -1 point is deducted.

- It feels like something is missing from the film.

If all scenes have the same focus point, 10 points are awarded (the other missing focus points are ignored)

- Denise has managed to make the perfect film in this genre.

The game master can award from -3 to 3 points based on their own assessment of the editing.

The points are added together to give the Edit Score.

The scenes that made it into the final film each have some points from the First Act.

These points are added together to give the Scene Score.

The Edit Score is added to the Scene Score. Together, they give the Film Score. The Film Score is used in the table on page 28 and indicates how the film is received by audiences and critics.

## Third Act

The premiere on the red carpet

*Duration: 15 min*

The premiere takes place at Eskjær Gods as an open-air midnight show in the early summer, and Denise Fehmerling has managed to gather a large number of well-known people, so the press has turned up in big numbers.

There are lots of people and the atmosphere is good. The weather is fine and pleasantly warm, despite the darkness falling. People are excited to see what Denise has created and whether she can live up to her big brother. For this reason, Denise keeps to herself, but has welcomed the actors with hugs and kisses.

The five actors are asked to line up for photos and questions. None of the actors have seen any footage from the film yet.

The players must now be journalists from different media outlets interviewing the actors and play the actors answering questions. It has been decided in advance which player will be which journalist. To the right you can see which media outlets the journalists come from and who is playing them.

Hand out the press cards to the players. Each card has a profile that the players can use as inspiration for their questions.

It is best if the players stand in a row next to each other while they take turns being journalists. The players can also sit down if they prefer.

### The media and who asks whom

The five media outlets have names that are heavily inspired by real Danish media outlets.

Xtra Bladet (played by Bjørn)  
- asks Kristian and Sidsel  
Tit og Lyt (played by Laura)  
- asks Jesper and Sidsel  
Polimiken (played by Jesper)  
- asks Bjørn and Laura  
Echo (played by Kristian)  
- asks Jesper and Bjørn  
De unge (played by Sidsel)  
- asks Laura and Kristian

Based on the press card each player has been given, they must interview the other characters with three quick questions about the film, its creation and life on the film set. Each journalist has been assigned two actors in advance, to whom they must ask one question each, and must choose one more actor (who may be one of those the journalist has already asked) and ask a third question.

As a starting point, the journalist asks all three questions, but another journalist can interrupt and ask a follow-up question immediately afterwards. The journalist who interrupts uses one of their three questions to do so, and the actor must be one of the actors the journalist is to ask questions to or an actor of their own choosing. A journalist can interrupt three times and use their questions in this way. However, it must still be the "permitted" actors.

When a journalist has asked their three questions, a new player becomes the journalist. Who starts and who is next in line is up to the players. If they cannot agree, the game master points to one of the players.

When everyone has asked all their questions, everyone starts asking each other questions through any actor. And the actors answer each other. This lasts until it is no longer fun, which is no more than 10-15 seconds. If your group finds that it is more fun to continue for longer, then just carry on.

The organisers of the premiere come and stop the interviews and guide the actors away from the journalists and to their seats. As they sit down, they feel a cool breeze even though nothing is moving, and it is as if all the talk and noise has gone silent. Slowly, they get goosebumps, and something feels as if it is way off. If they have experienced déjà vu before, they get that feeling again. Suddenly, everything returns to normal and the film begins.

## The epilogue

The audience and critics' verdict

*Duration: 5 min*

Depending on the film score, one of the following paragraphs is read aloud.  
(You are welcome to make up your own ending if you think it fits better)

Below 5 points

- The audience and critics are in shock. They have never seen anything like it. All reviews give it 0 stars and people write angry posts on social media.

The actors do not get any roles in films for many years, but after a few years, the film is rediscovered and named the worst film ever made. A cult develops around the film, and it is shown again and again at midnight screenings, where several rituals are created that must be performed when watching the film. The actors benefit from this popularity and become relatively well-known for it.

A film is also made about the film.

5-10 points

- Most reviewers do not bother to write about the film; it was simply too insignificant. The audience generally found the film really boring and the effects insanely bad.

People look a little askance at the actors when they discover that they were in the films. A few get roles here and there, but it never really works out well.

10-15 points

- Audiences and reviewers are quite happy with the film. It is spoken of positively and many would like to see a sequel. The actors get a number of roles afterwards and their careers are well on their way.

Over 15 points

- After the film ends, everyone gives a standing ovation. There is cheering and shouting of excitement. Everyone wants to see the whole team on screen, where they are showered with praise.

The film is a huge success and wins several awards, and a sequel is already in the works. The film lands in the top 5 on IMDB and several papers are written about it.

The actors are offered one role after another and achieve great careers abroad.

Regardless of how the film is received, Denise stands in the background and is quietly observing what happens. She turns around and looks at the players (feel free to say "you players" when describing this). She shrugs her shoulders slightly and gives them a mischievous smile, and suddenly everything goes black.

# THE END

# Susan

I am probably what others would describe as a nerd. I'm smart and I know a lot about all kinds of obscure things. My copper-red hair is styled in two strong braids, which matches well with my orange overalls. I wear large glasses because I'm really near-sighted. It's not because I think big glasses are cool. But contact lenses? It's just gross to stick your fingers in your eyes.

I know I'm the stereotype of a nerd, and it's actually quite annoying. But for heaven's sake, can't people just realize that physics and chemistry are fascinating? And how the hell do they think the iPhone was invented?

I often make funny and witty comments, but apparently, people find them a bit silly and inside jokes. That makes no sense, I'm really funny because I know a lot of jokes.

To make it much easier to be me, I'm, of course, also afraid of the dark. See, that was sarcasm. I've said I'm funny. The only thing that actually helps with the dark is alcohol. It's like it removes the fear of the dark, but then I also get drunk. And I hate being drunk because I can't think clearly. But fair enough, I come up with the funniest jokes when I'm drunk.

## **Susan - in short**

A clever, nerdy and sarcastic physics enthusiast with copper-red hair and a constant battle against her fear of the dark.

She seeks recognition through knowledge and humour, even when no one else gets the joke.

# The others

**Fritz** - Wow, he's on fire. He's definitely got control on his shit. And if we really need a leader, it's good that it's him.

**Jessica** - She's my big sister. She's probably my direct opposite: respected and serious. But she's still my big sister, which is, of course, nice when I get into trouble.

**Henry** - What's the old guy doing here? He keeps talking about the supernatural being real. Pft...

**Boris** - He's definitely a huge football player. But for heaven's sake, he's handsome.

**Peter** - He's an ambitious private detective, albeit somewhat nervously inclined. And the two of us just don't click at all.

# Why they stick together

They are a motley crew of rational, supernatural and emotionally rootless souls who, despite their differences, need each other.

Fear, curiosity and a shared desire to understand – or survive – the inexplicable bind them together.

1990s



# Investigator Sheet

Player's Name



Investigator Name Susan  
 Occupation Student Sex F  
 Nationality \_\_\_\_\_ Age 21  
 Birthplace \_\_\_\_\_  
 Colleges, Degrees \_\_\_\_\_  
 Mental Disorders \_\_\_\_\_

## Characteristics & Rolls

STR 9 DEX 13 INT 12 Idea 60  
 CON 16 APP 12 POW 17 Luck 85  
 SIZ 9 SAN 85 EDU 19 Know 95  
 99-Cthulhu Mythos \_\_\_\_\_ Damage Bonus \_\_\_\_\_

## Sanity Points

Insane 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14  
 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31  
 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48  
 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65  
 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82  
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

## Magic Points

Unconscious 0 1 2  
 3 4 5 6 7 8 9  
 10 11 12 13 14 15 16  
 17 18 19 20 21 22 23  
 24 25 26 27 28 29 30  
 31 32 33 34 35 36 37

## Hit Points

Dead -2 -1 0 1 2  
 3 4 5 6 7 8 9  
 10 11 12 13 14 15 16  
17 18 19 20 21 22 23  
 24 25 26 27 28 29 30  
 31 32 33 34 35 36 37

## Investigator Skills

<input type="checkbox"/> Accounting (10%)	_____	<input type="checkbox"/> Martial Arts (00)	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Anthropology (00)	_____	<input type="checkbox"/> Mechanical Repair (20%)	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Archaeology (00)	_____	<input type="checkbox"/> Medicine (05%)	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Art (05%):	_____	<input type="checkbox"/> Natural History (10%)	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> _____	_____	<input type="checkbox"/> Navigate (10%)	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> _____	_____	<input type="checkbox"/> Occult (05%)	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Astronomy (00)	_____	<input type="checkbox"/> Operate Hvy. Machine (00)	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Bargain (05%)	_____	<input type="checkbox"/> Other Language (00):	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Biology (00)	_____	<input type="checkbox"/> _____	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Chemistry (00)	<u>50</u>	<input type="checkbox"/> _____	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Climb (40%)	_____	<input type="checkbox"/> _____	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Computer Use (00)	<u>70</u>	<input type="checkbox"/> Own Language (EDU x5):	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Conceal (15%)	_____	<input type="checkbox"/> _____	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Credit Rating (15%)	_____	<input type="checkbox"/> Persuade (15%)	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Cthulhu Mythos (00)	_____	<input type="checkbox"/> Pharmacy (00)	<u>20</u>	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Dodge (DEX x2)	_____	<input type="checkbox"/> Photography (10%)	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Drive Auto (20%)	_____	<input type="checkbox"/> Physics (00)	<u>60</u>	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Electrical Repair (10%)	_____	<input type="checkbox"/> Pilot (00):	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Electronics (00)	<u>50</u>	<input type="checkbox"/> _____	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Fast Talk (05%)	_____	<input type="checkbox"/> Psychoanalysis (00)	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> First Aid (30%)	_____	<input type="checkbox"/> Psychology (05%)	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Geology (00)	_____	<input type="checkbox"/> Ride (05%)	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Hide (10%)	_____	<input type="checkbox"/> Sneak (10%)	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> History (20%)	_____	<input type="checkbox"/> Spot Hidden (25%)	<u>40</u>	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Jump (25%)	_____	<input type="checkbox"/> Swim (25%)	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Law (05%)	_____	<input type="checkbox"/> Throw (25%)	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Library Use (25%)	_____	<input type="checkbox"/> Track (10%)	_____	<input type="checkbox"/> _____	_____
<input type="checkbox"/> Listen (25%)	<u>30</u>				
<input type="checkbox"/> Locksmith (00)	_____				

### Weapons

☐ Axe (20%)  
☐ Blackjack (40%)  
☐ Club (25%)  
☐ Knife (25%)  
☐ Sabre (15%)  
☐ Sword (20%)  
☐ Handgun (20%)  
☐ Machine Gun (15%)  
☐ Rifle (25%)  
☐ Shotgun (30%)  
☐ Submachine Gun (15%)

## Hand-To-Hand Weapons

Attack or Weapon Type	Current Skill %	Attack Damage	Attacks /Round	Hit Points
<input type="checkbox"/> Fist/Punch (50%)	_____	_____	_____	_____
<input type="checkbox"/> Head Butt (10%)	_____	_____	_____	_____
<input type="checkbox"/> Kick (25%)	_____	_____	_____	_____
<input type="checkbox"/> Grapple (25%)	_____	_____	_____	_____
<input type="checkbox"/> _____	_____	_____	_____	_____
<input type="checkbox"/> _____	_____	_____	_____	_____
<input type="checkbox"/> _____	_____	_____	_____	_____
<input type="checkbox"/> _____	_____	_____	_____	_____
<input type="checkbox"/> _____	_____	_____	_____	_____
<input type="checkbox"/> _____	_____	_____	_____	_____

## Firearms

Firearm	Current Skill %	Attack Damage	Base Range	Shots /Round	Shots In Gun	Malfunc. Number	Hit Points
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____

## Boris

My name is Boris and I'm a football player. I mean an American football player. Oh, no, I'm actually Danish, but I play American football. It's a bit confusing, I know. Anyway, I'm good at playing football. Or at least, I'm very big, and my coach says that's good. I just have to run into the opponents, and everything's fine. Sometimes I just have to look at the opponents, and they run away.

### **Boris - in short**

A big, strong American football player with a soft heart and a secret love of cats.

He dreams of true friends who see the person behind the muscles.

The same thing happens when I talk to people who don't play football. They also often run away when they see me. And that's a bit annoying. I just want to talk to people and show them the cute cat videos I found on YouTube. I'd like to have a cat or two, but when I mention cats in the locker room, the others just laugh. They don't think cats are cool. And if I mention other cute animals, they just laugh even more. It's really embarrassing. Oh well.

I wish I could find someone I could talk to about the things that interest me and not just about football.

## The others

**Jessica** - If anyone can take care of themselves, it's Jessica. She's pretty tough.

**Henry** - An old but wise professor. He knows all sorts of things about monsters and demons.

**Peter** - A really smart private detective who's not afraid of anything.

**Fritz** - He's my best friend. He doesn't know that I love animals, but he doesn't need to know that. Or does he? He's really cool, and he always knows what to do. He's always been an inspiration to me, and I'll do anything for him. I don't know what I would do without him.

**Susan** - I'm normally nice to everyone, but I just can't stand annoying nerd types like her.

## Why they stick together

They are a motley crew of rational, supernatural and emotionally rootless souls who, despite their differences, need each other.

Fear, curiosity and a shared desire to understand – or survive – the inexplicable bind them together.

1990s



## Investigator Sheet

Player's Name

Investigator Name Boris  
Occupation American football player Sex M  
Nationality \_\_\_\_\_ Age 24  
Birthplace \_\_\_\_\_  
Colleges, Degrees \_\_\_\_\_  
Mental Disorders \_\_\_\_\_

## Characteristics &amp; Rolls

STR 12 DEX 9 INT 8 Idea 40  
CON 15 APP 12 POW 15 Luck 75  
SIZ 9 SAN 75 EDU 7 Know 35  
99-Cthulhu Mythos \_\_\_\_\_ Damage Bonus \_\_\_\_\_

## Sanity Points

Insane 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14  
15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31  
32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48  
49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65  
66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82  
83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

## Magic Points

Unconscious 0 1 2  
3 4 5 6 7 8 9  
10 11 12 13 14 15 16  
17 18 19 20 21 22 23  
24 25 26 27 28 29 30  
31 32 33 34 35 36 37

## Hit Points

Dead -2 -1 0 1 2  
3 4 5 6 7 8 9  
10 11 12 13 14 15 16  
17 18 19 20 21 22 23  
24 25 26 27 28 29 30  
31 32 33 34 35 36 37

## Investigator Skills

<input type="checkbox"/> Accounting (10%)	_____	<input type="checkbox"/> Martial Arts (00)	_____	<input type="checkbox"/> _____
<input type="checkbox"/> Anthropology (00)	_____	<input type="checkbox"/> Mechanical Repair (20%)	_____	<input type="checkbox"/> _____
<input type="checkbox"/> Archaeology (00)	_____	<input type="checkbox"/> Medicine (05%)	_____	<input type="checkbox"/> _____
Art (05%):		<input type="checkbox"/> Natural History (10%)	_____	<b>Weapons</b>
<input type="checkbox"/> Facts	<u>60</u>	<input type="checkbox"/> Navigate (10%)	_____	<input type="checkbox"/> Axe (20%)
<input type="checkbox"/> _____	_____	<input type="checkbox"/> Occult (05%)	_____	<input type="checkbox"/> Blackjack (40%)
<input type="checkbox"/> Astronomy (00)	_____	<input type="checkbox"/> Operate Hvy. Machine (00)	_____	<input type="checkbox"/> Club (25%)
<input type="checkbox"/> Bargain (05%)	_____	Other Language (00):	_____	<input type="checkbox"/> Knife (25%)
<input type="checkbox"/> Biology (00)	_____	_____	_____	<input type="checkbox"/> Sabre (15%)
<input type="checkbox"/> Chemistry (00)	_____	_____	_____	<input type="checkbox"/> Sword (20%)
<input type="checkbox"/> Climb (40%)	<u>90</u>	<input type="checkbox"/> _____	_____	<input type="checkbox"/> Handgun (20%)
<input type="checkbox"/> Computer Use (00)	_____	Own Language (EDU x5):	_____	<input type="checkbox"/> Machine Gun (15%)
<input type="checkbox"/> Conceal (15%)	_____	_____	_____	<input type="checkbox"/> Rifle (25%)
<input type="checkbox"/> Credit Rating (15%)	_____	<input type="checkbox"/> Persuade (15%)	_____	<input type="checkbox"/> Shotgun (30%)
<input type="checkbox"/> Cthulhu Mythos (00)	_____	<input type="checkbox"/> Pharmacy (00)	_____	<input type="checkbox"/> Submachine Gun (15%)
<input type="checkbox"/> Dodge (DEX x2)	<u>70</u>	<input type="checkbox"/> Photography (10%)	_____	
<input type="checkbox"/> Drive Auto (20%)	<u>60</u>	<input type="checkbox"/> Physics (00)	_____	
<input type="checkbox"/> Electrical Repair (10%)	_____	<input type="checkbox"/> Pilot (00):	_____	
<input type="checkbox"/> Electronics (00)	_____	_____	_____	
<input type="checkbox"/> Fast Talk (05%)	_____	_____	_____	
<input type="checkbox"/> First Aid (30%)	_____	_____	_____	
<input type="checkbox"/> Geology (00)	_____	<input type="checkbox"/> Psychoanalysis (00)	_____	
<input type="checkbox"/> Hide (10%)	_____	<input type="checkbox"/> Psychology (05%)	_____	
<input type="checkbox"/> History (20%)	_____	<input type="checkbox"/> Ride (05%)	_____	
<input type="checkbox"/> Jump (25%)	<u>30</u>	<input type="checkbox"/> Sneak (10%)	_____	
<input type="checkbox"/> Law (05%)	_____	<input type="checkbox"/> Spot Hidden (25%)	_____	
<input type="checkbox"/> Library Use (25%)	_____	<input type="checkbox"/> Swim (25%)	<u>40</u>	
<input type="checkbox"/> Listen (25%)	_____	<input type="checkbox"/> Throw (25%)	_____	
<input type="checkbox"/> Locksmith (00)	_____	<input type="checkbox"/> Track (10%)	_____	

## Hand-To-Hand Weapons

Attack or Weapon Type	Current Skill %	Attack Damage	Attacks /Round	Hit Points
<input type="checkbox"/> Fist/Punch (50%)	_____	_____	_____	_____
<input type="checkbox"/> Head Butt (10%)	_____	_____	_____	_____
<input type="checkbox"/> Kick (25%)	_____	_____	_____	_____
<input type="checkbox"/> Grapple (25%)	<u>75</u>	_____	_____	_____
<input type="checkbox"/> _____	_____	_____	_____	_____
<input type="checkbox"/> _____	_____	_____	_____	_____
<input type="checkbox"/> _____	_____	_____	_____	_____
<input type="checkbox"/> _____	_____	_____	_____	_____
<input type="checkbox"/> _____	_____	_____	_____	_____
<input type="checkbox"/> _____	_____	_____	_____	_____

## Firearms

Firearm	Current Skill %	Attack Damage	Base Range	Shots /Round	Shots In Gun	Malfunc. Number	Hit Points
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____



# Fritz

If I may say so myself, and others seem to agree, I am a born leader. It's really quite simple. It's about being the one who talks the most all the time. Making sure there's constant focus on oneself. It may be that what I say isn't always right, but if I'm convincing enough, people will believe it. If someone says something that sounds right, I immediately back it up as if I was just about to say it myself. It's important that people have someone to follow, otherwise they'll be lost little lambs.

## **Fritz - in short**

Self-appointed leader with charm, confidence and a constant need for attention.

He thinks he's in charge of the group, but rarely understands what's really going on.

I haven't been to various leadership courses for nothing. It won't be long before I'm the CEO of a big company. I'm already well on my way to the top. What the company does isn't so important, as long as it's big.

I always offer good advice as the experienced leader that I am. Not everyone appreciates my advice, but that's only because they don't know any better. And some people need good advice more than others.

It certainly doesn't make it harder for me that I also look damn good. Most girls practically faint when they see me. And most men would give their right hand to be me.

# The others

**Jessica** - A tough woman, but what does she know about anything just because she's wearing a uniform? It's not her who's in charge.

**Henry** - An apparently learned professor who knows a lot about the occult. I don't know what I need that for, but he's a pretty nice grandfather figure.

**Boris** - My best friend. Maybe we're more than friends. It's a bit complicated. But he needs to relax with those cats, that big goof.

**Peter** - Can you find a more useless detective? He shakes like a leaf.

**Susan** - Those bespectacled nerds are so funny. She says some pretty funny things, but there's too much physics involved sometimes.

# Why they stick together

They are a motley crew of rational, supernatural and emotionally rootless souls who, despite their differences, need each other.

Fear, curiosity and a shared desire to understand – or survive – the inexplicable bind them together.

1990s



# Investigator Sheet

Player's Name



Investigator Name Fritz  
 Occupation Business man Sex M  
 Nationality \_\_\_\_\_ Age 23  
 Birthplace \_\_\_\_\_  
 Colleges, Degrees \_\_\_\_\_  
 Mental Disorders \_\_\_\_\_

## Characteristics & Rolls

STR 9 DEX 9 INT 11 Idea 55  
 CON 9 APP 15 POW 13 Luck 65  
 SIZ 9 SAN 75 EDU 12 Know 60  
 99-Cthulhu Mythos \_\_\_\_\_ Damage Bonus \_\_\_\_\_

## Sanity Points

Insane 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14  
 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31  
 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48  
 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65  
 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82  
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

## Magic Points

Unconscious 0 1 2  
 3 4 5 6 7 8 9  
 10 11 12 13 14 15 16  
 17 18 19 20 21 22 23  
 24 25 26 27 28 29 30  
 31 32 33 34 35 36 37

## Hit Points

Dead -2 -1 0 1 2  
 3 4 5 6 7 8 9  
 10 11 12 13 14 15 16  
 17 18 19 20 21 22 23  
 24 25 26 27 28 29 30  
 31 32 33 34 35 36 37

## Investigator Skills

<input type="checkbox"/> Accounting (10%) _____	<input type="checkbox"/> Martial Arts (00) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Anthropology (00) _____	<input type="checkbox"/> Mechanical Repair (20%) <u>25</u>	<input type="checkbox"/> _____
<input type="checkbox"/> Archaeology (00) _____	<input type="checkbox"/> Medicine (05%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Art (05%): _____	<input type="checkbox"/> Natural History (10%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> _____	<input type="checkbox"/> Navigate (10%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> _____	<input type="checkbox"/> Occult (05%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Astronomy (00) _____	<input type="checkbox"/> Operate Hvy. Machine (00) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Bargain (05%) _____	<input type="checkbox"/> Other Language (00): _____	<input type="checkbox"/> _____
<input type="checkbox"/> Biology (00) _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> Chemistry (00) _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> Climb (40%) _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> Computer Use (00) <u>20</u>	<input type="checkbox"/> Own Language (EDU x5): _____	<input type="checkbox"/> _____
<input type="checkbox"/> Conceal (15%) <u>45</u>	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> Credit Rating (15%) <u>50</u>	<input type="checkbox"/> Persuade (15%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Cthulhu Mythos (00) _____	<input type="checkbox"/> Pharmacy (00) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Dodge (DEX x2) _____	<input type="checkbox"/> Photography (10%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Drive Auto (20%) <u>30</u>	<input type="checkbox"/> Physics (00) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Electrical Repair (10%) <u>20</u>	<input type="checkbox"/> Pilot (00): _____	<input type="checkbox"/> _____
<input type="checkbox"/> Electronics (00) <u>20</u>	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> Fast Talk (05%) <u>60</u>	<input type="checkbox"/> Psychoanalysis (00) _____	<input type="checkbox"/> _____
<input type="checkbox"/> First Aid (30%) _____	<input type="checkbox"/> Psychology (05%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Geology (00) _____	<input type="checkbox"/> Ride (05%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Hide (10%) _____	<input type="checkbox"/> Sneak (10%) <u>25</u>	<input type="checkbox"/> _____
<input type="checkbox"/> History (20%) _____	<input type="checkbox"/> Spot Hidden (25%) <u>50</u>	<input type="checkbox"/> _____
<input type="checkbox"/> Jump (25%) _____	<input type="checkbox"/> Swim (25%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Law (05%) _____	<input type="checkbox"/> Throw (25%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Library Use (25%) <u>35</u>	<input type="checkbox"/> Track (10%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Listen (25%) <u>40</u>		
<input type="checkbox"/> Locksmith (00) _____		

### Weapons

☐ Axe (20%) \_\_\_\_\_  
☐ Blackjack (40%) \_\_\_\_\_  
☐ Club (25%) \_\_\_\_\_  
☐ Knife (25%) \_\_\_\_\_  
☐ Sabre (15%) \_\_\_\_\_  
☐ Sword (20%) \_\_\_\_\_  
☐ Handgun (20%) \_\_\_\_\_  
☐ Machine Gun (15%) \_\_\_\_\_  
☐ Rifle (25%) \_\_\_\_\_  
☐ Shotgun (30%) 25  
☐ Submachine Gun (15%) \_\_\_\_\_

## Hand-To-Hand Weapons

Attack or Weapon Type	Current Skill %	Attack Damage	Attacks /Round	Hit Points
<input type="checkbox"/> Fist/Punch (50%)				
<input type="checkbox"/> Head Butt (10%)				
<input type="checkbox"/> Kick (25%)				
<input type="checkbox"/> Grapple (25%)	<u>75</u>			
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				

## Firearms

Firearm	Current Skill %	Attack Damage	Base Range	Shots /Round	Shots In Gun	Malfunc. Number	Hit Points
_____							
_____							
_____							
_____							
_____							
_____							
_____							
_____							
_____							
_____							

# Henry

"Daemon, discede corpus meum\*," I repeat over and over again. "Daemon, discede corpus meum. Daemon, discede corpus meum." My voice becomes more and more hoarse! And suddenly, it's out. I've successfully performed a self-exorcism. But with my willpower, I'm not surprised.

There's nothing I haven't experienced within the occult. Although I must say that being possessed by a demon is not something I can recommend. I definitely did something that I wouldn't have done if it hadn't been for the demon. It was actually quite scary. And have I gotten the demon completely out? It's as if something is different. No, it must just be the after-effects. I followed the ritual word by word.

I've always been interested in the occult, and with good reason. You don't just get a professor's degree in something that's not important. There are so many people who are ignorant about the occult, that it's important to enlighten them about it. It can be incredibly dangerous if not handled the right way. But on the other hand, there's so much you can do if you just know what you're doing. And I do. I'm no longer possessed...

## Henry - in short

An elderly professor with deep insight into the occult and a dubious relationship with demons. He balances between genius and madness, convinced that darkness can be tamed with knowledge.

## The others

**Jessica** - She's naive. She clearly doesn't believe in the occult.

**Boris** - When muscle power is needed, Boris is the one to use.

**Peter** - He's clearly very scared, even though he pretends otherwise and is a private detective.

**Fritz** - He really wants to be in charge and boy does he talk. But there's something youthful and fresh about him.

**Susan** - She knows incredibly much about physics and chemistry. It's strange that she can't see the connection between that and the supernatural.

## Why they stick together

They are a motley crew of rational, supernatural and emotionally rootless souls who, despite their differences, need each other.

Fear, curiosity and a shared desire to understand – or survive – the inexplicable bind them together.

\* Latin for "Demon, leave my body"

1990s



# Investigator Sheet

Player's Name



Investigator Name Henry  
 Occupation Professor Sex M  
 Nationality \_\_\_\_\_ Age 58  
 Birthplace \_\_\_\_\_  
 Colleges, Degrees \_\_\_\_\_  
 Mental Disorders \_\_\_\_\_

## Characteristics & Rolls

STR 7 DEX 10 INT 15 Idea 75  
 CON 12 APP 11 POW 15 Luck 75  
 SIZ 8 SAN 25 EDU 19 Know 90  
 99-Cthulhu Mythos \_\_\_\_\_ Damage Bonus \_\_\_\_\_

## Sanity Points

Insane 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14  
 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31  
 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48  
 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65  
 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82  
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

## Magic Points

Unconscious 0 1 2  
 3 4 5 6 7 8 9  
 10 11 12 13 14 15 16  
 17 18 19 20 21 22 23  
 24 25 26 27 28 29 30  
 31 32 33 34 35 36 37

## Hit Points

Dead -2 -1 0 1 2 UNCONSCIOUS  
 3 4 5 6 7 8 9  
 10 11 12 13 14 15 16  
 17 18 19 20 21 22 23  
 24 25 26 27 28 29 30  
 31 32 33 34 35 36 37

## Investigator Skills

<input type="checkbox"/> Accounting (10%) _____	<input type="checkbox"/> Martial Arts (00) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Anthropology (00) _____	<input type="checkbox"/> Mechanical Repair (20%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Archaeology (00) _____	<input type="checkbox"/> Medicine (05%) <u>40</u>	<input type="checkbox"/> _____
<input type="checkbox"/> Art (05%): _____	<input type="checkbox"/> Natural History (10%) _____	<b>Weapons</b>
<input type="checkbox"/> _____	<input type="checkbox"/> Navigate (10%) _____	<input type="checkbox"/> Axe (20%) _____
<input type="checkbox"/> _____	<input type="checkbox"/> Occult (05%) <u>65</u>	<input type="checkbox"/> Blackjack (40%) _____
<input type="checkbox"/> Astronomy (00) _____	<input type="checkbox"/> Operate Hvy. Machine (00) _____	<input type="checkbox"/> Club (25%) _____
<input type="checkbox"/> Bargain (05%) _____	<input type="checkbox"/> Other Language (00): _____	<input type="checkbox"/> Knife (25%) _____
<input type="checkbox"/> Biology (00) _____	<input type="checkbox"/> _____	<input type="checkbox"/> Sabre (15%) _____
<input type="checkbox"/> Chemistry (00) <u>50</u>	<input type="checkbox"/> _____	<input type="checkbox"/> Sword (20%) _____
<input type="checkbox"/> Climb (40%) _____	<input type="checkbox"/> _____	<input type="checkbox"/> Handgun (20%) _____
<input type="checkbox"/> Computer Use (00) _____	<input type="checkbox"/> Own Language (EDU x5): _____	<input type="checkbox"/> Machine Gun (15%) _____
<input type="checkbox"/> Conceal (15%) _____	<input type="checkbox"/> _____	<input type="checkbox"/> Rifle (25%) _____
<input type="checkbox"/> Credit Rating (15%) _____	<input type="checkbox"/> Persuade (15%) _____	<input type="checkbox"/> Shotgun (30%) _____
<input type="checkbox"/> Cthulhu Mythos (00) <u>20</u>	<input type="checkbox"/> Pharmacy (00) _____	<input type="checkbox"/> Submachine Gun (15%) _____
<input type="checkbox"/> Dodge (DEX x2) _____	<input type="checkbox"/> Photography (10%) _____	
<input type="checkbox"/> Drive Auto (20%) _____	<input type="checkbox"/> Physics (00) _____	
<input type="checkbox"/> Electrical Repair (10%) _____	<input type="checkbox"/> Pilot (00): _____	
<input type="checkbox"/> Electronics (00) _____	<input type="checkbox"/> _____	
<input type="checkbox"/> Fast Talk (05%) _____	<input type="checkbox"/> _____	
<input type="checkbox"/> First Aid (30%) <u>40</u>	<input type="checkbox"/> _____	
<input type="checkbox"/> Geology (00) _____	<input type="checkbox"/> Psychoanalysis (00) _____	
<input type="checkbox"/> Hide (10%) _____	<input type="checkbox"/> Psychology (05%) _____	
<input type="checkbox"/> History (20%) _____	<input type="checkbox"/> Ride (05%) _____	
<input type="checkbox"/> Jump (25%) _____	<input type="checkbox"/> Sneak (10%) _____	
<input type="checkbox"/> Law (05%) _____	<input type="checkbox"/> Spot Hidden (25%) <u>60</u>	
<input type="checkbox"/> Library Use (25%) <u>50</u>	<input type="checkbox"/> Swim (25%) _____	
<input type="checkbox"/> Listen (25%) <u>40</u>	<input type="checkbox"/> Throw (25%) _____	
<input type="checkbox"/> Locksmith (00) _____	<input type="checkbox"/> Track (10%) _____	

## Hand-To-Hand Weapons

Attack or Weapon Type	Current Skill %	Attack Damage	Attacks /Round	Hit Points
<input type="checkbox"/> Fist/Punch (50%) _____				
<input type="checkbox"/> Head Butt (10%) _____				
<input type="checkbox"/> Kick (25%) _____				
<input type="checkbox"/> Grapple (25%) _____				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				

## Firearms

Firearm	Current Skill %	Attack Damage	Base Range	Shots /Round	Shots In Gun	Malfunc. Number	Hit Points
_____							
_____							
_____							
_____							
_____							
_____							
_____							
_____							

# Jessica

The darkness. Ha! I eat darkness for breakfast. Okay, that might be a strange expression. When I eat breakfast, it's light outside, so it's not dark anymore. But that's because I ate it! Ha, ha!

But what I'm trying to say is that I'm certainly not afraid of anything. As a night guard for G4S\*, you encounter all sorts of things when darkness falls, so you have to be able to handle a lot. And it's not that difficult. Even though things seem mysterious, there's a natural explanation for everything. Sometimes it's just a little cat that has wandered somewhere it shouldn't be. But fair enough, other times it's not entirely safe, but I know how to handle it. It's not for nothing that the gym is almost my second home.

Now there are some who would call me a tomboy because I'm not afraid of anything and can throw a proper punch. What the hell is that about? I'm just as feminine as I want to be. I know damn well how to do my hair and get people to look my way. And it doesn't matter if I'm wearing a dress or a suit.

But it's easy enough to be brave alone. But when others suddenly start looking up to you, it's a whole different responsibility. But I am the one who should take care of the others. Am I not?  
I don't know.

## **Jessica - in short**

A tough night watchwoman and Susan's more down-to-earth older sister, who fears nothing – at least on the outside. She sees herself as a protector and tries to keep the group together when everything becomes chaotic.

# The others

**Henry** - An old professor who seems quite smart, but he says some weird things and is a bit strange.

**Boris** - A scary big football player, but there's something cute about him. Very cute indeed.

**Peter** - A private detective who's not afraid of anything like me, but it seems a bit forced. As if he's trying to prove something. It could be interesting to get to know him better.

**Fritz** - Oh my god, what an idiot. He talks all the time. If he just would shut his mouth, he'd be quite nice to look at.

**Susan** - My know-it-all nerdy little sister. I'm glad I didn't get our father's red hair. And no, she's not funny, no matter how many jokes she tells. Why do we stick with our families?

# Why they stick together

They are a motley crew of rational, supernatural and emotionally rootless souls who, despite their differences, need each other. Fear, curiosity and a shared desire to understand – or survive – the inexplicable bind them together.

\* G4S is a security company

1990s



# Investigator Sheet

Player's Name



Investigator Name Jessica  
 Occupation Security guard Sex F  
 Nationality \_\_\_\_\_ Age 24  
 Birthplace \_\_\_\_\_  
 Colleges, Degrees \_\_\_\_\_  
 Mental Disorders \_\_\_\_\_

## Characteristics & Rolls

STR 13 DEX 10 INT 10 Idea 60  
 CON 12 APP 12 POW 9 Luck 45  
 SIZ 12 SAN 45 EDU 11 Know 55  
 99-Cthulhu Mythos \_\_\_\_\_ Damage Bonus \_\_\_\_\_

## Sanity Points

Insane 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14  
 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31  
 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48  
 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65  
 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82  
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

## Magic Points

Unconscious 0 1 2  
 3 4 5 6 7 8 9  
 10 11 12 13 14 15 16  
 17 18 19 20 21 22 23  
 24 25 26 27 28 29 30  
 31 32 33 34 35 36 37

## Hit Points

Dead -2 -1 0 1 2 UNCONSCIOUS  
 3 4 5 6 7 8 9  
 10 11 12 13 14 15 16  
 17 18 19 20 21 22 23  
 24 25 26 27 28 29 30  
 31 32 33 34 35 36 37

## Investigator Skills

<input type="checkbox"/> Accounting (10%) _____	<input type="checkbox"/> Martial Arts (00) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Anthropology (00) _____	<input type="checkbox"/> Mechanical Repair (20%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Archaeology (00) _____	<input type="checkbox"/> Medicine (05%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Art (05%): _____	<input type="checkbox"/> Natural History (10%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> _____	<input type="checkbox"/> Navigate (10%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> _____	<input type="checkbox"/> Occult (05%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Astronomy (00) _____	<input type="checkbox"/> Operate Hvy. Machine (00) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Bargain (05%) _____	<input type="checkbox"/> Other Language (00): _____	<input type="checkbox"/> _____
<input type="checkbox"/> Biology (00) _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> Chemistry (00) _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> Climb (40%) _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> Computer Use (00) <u>40</u>	<input type="checkbox"/> Own Language (EDU x5): _____	<input type="checkbox"/> _____
<input type="checkbox"/> Conceal (15%) _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> Credit Rating (15%) _____	<input type="checkbox"/> Persuade (15%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Cthulhu Mythos (00) _____	<input type="checkbox"/> Pharmacy (00) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Dodge (DEX x2) _____	<input type="checkbox"/> Photography (10%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Drive Auto (20%) <u>50</u>	<input type="checkbox"/> Physics (00) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Electrical Repair (10%) <u>50</u>	<input type="checkbox"/> Pilot (00): _____	<input type="checkbox"/> _____
<input type="checkbox"/> Electronics (00) _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> Fast Talk (05%) _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> First Aid (30%) _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> Geology (00) _____	<input type="checkbox"/> Psychoanalysis (00) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Hide (10%) <u>40</u>	<input type="checkbox"/> Psychology (05%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> History (20%) _____	<input type="checkbox"/> Ride (05%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Jump (25%) <u>35</u>	<input type="checkbox"/> Sneak (10%) <u>40</u>	<input type="checkbox"/> _____
<input type="checkbox"/> Law (05%) <u>45</u>	<input type="checkbox"/> Spot Hidden (25%) <u>50</u>	<input type="checkbox"/> _____
<input type="checkbox"/> Library Use (25%) _____	<input type="checkbox"/> Swim (25%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Listen (25%) <u>30</u>	<input type="checkbox"/> Throw (25%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Locksmith (00) <u>45</u>	<input type="checkbox"/> Track (10%) _____	<input type="checkbox"/> _____

### Weapons

☐ Axe (20%) \_\_\_\_\_  
☐ Blackjack (40%) \_\_\_\_\_  
☐ Club (25%) \_\_\_\_\_  
☐ Knife (25%) \_\_\_\_\_  
☐ Sabre (15%) \_\_\_\_\_  
☐ Sword (20%) \_\_\_\_\_  
☐ Handgun (20%) \_\_\_\_\_  
☐ Machine Gun (15%) \_\_\_\_\_  
☐ Rifle (25%) \_\_\_\_\_  
☐ Shotgun (30%) 60  
☐ Submachine Gun (15%) \_\_\_\_\_

## Hand-To-Hand Weapons

Attack or Weapon Type	Current Skill %	Attack Damage	Attacks /Round	Hit Points
<input type="checkbox"/> Fist/Punch (50%) _____				
<input type="checkbox"/> Head Butt (10%) _____				
<input type="checkbox"/> Kick (25%) _____				
<input type="checkbox"/> Grapple (25%) _____				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				

## Firearms

Firearm	Current Skill %	Attack Damage	Base Range	Shots /Round	Shots In Gun	Malfunc. Number	Hit Points
_____							
_____							
_____							
_____							
_____							
_____							
_____							
_____							
_____							
_____							

# Peter

"The Watchful Eye" - That's my detective agency.

Actually, I've had it since I was a young boy. Or my friends and I had the agency when we had just become teenagers. It was pretty wild what we experienced. We flew in Apache helicopters and all sorts of things. Unfortunately, it went terribly wrong.

## Peter - in short

A nervous but sharp-witted private detective who struggles with his own fear of anything dangerous. He wants to prove his courage, but fears that the traumas of the past will never completely leave him.

We closed down the agency after the incident and we stopped seeing each other when our parents sent us to boarding schools. I myself was sent to Herlufsholm. It was probably the worst time of my life. Everyone at school knew about the incident and I heard about it constantly. I quickly became the favorite target of bullies in the older classes. In high school, it only got slightly better, but not much. The young and fearless leader I was when we started "The Watchful Eye" was now a trembling wreck. And that's how it's been for many years.

But that ends now! I have restarted the agency. And this time, alone! I'm willing to take on dangerous tasks, but it's terrifying every time. At some point, I have to overcome this fear. If only I keep seeking out dangerous things. Fortunately, I'm good at hiding my fear from others. Unfortunately, it's a bit like a pressure cooker. As soon as I'm alone, fear overwhelms me.

Despite being a little scared, okay, very scared, I'm actually a pretty good detective. I probably got that from my father.

# The others

**Jessica** - If things get too dangerous, it's good she's there. She reminds me of someone from my childhood detective agency. I quite liked her. But Jessica will probably not have a scaredy-cat like me.

**Henry** - There's something very creepy about Henry. I'm not sure I dare to be alone with him. He talks about the occult all the time.

**Boris** - A big and nice football player, but there's something very strange about him. The first time I saw him, I was really scared, but now that I've talked to him, there's something about him that's not at all dangerous. It challenges my detective gene!

**Fritz** - Actually, it was pretty gross the way he died. But he was also pretty annoying.

**Susan** - I don't know how, but I know she knows I'm scared. Just as long as she doesn't tell anyone else. As long as she just cracks her jokes, it'll be okay. Sometimes they're really not funny, and other times they're insanely funny.

# Why they stick together

They are a motley crew of rational, supernatural and emotionally rootless souls who, despite their differences, need each other.

Fear, curiosity and a shared desire to understand – or survive – the inexplicable bind them together.

1990s



# Investigator Sheet

Player's Name



Investigator Name Peter  
 Occupation Detective Sex M  
 Nationality \_\_\_\_\_ Age 25  
 Birthplace \_\_\_\_\_  
 Colleges, Degrees \_\_\_\_\_  
 Mental Disorders \_\_\_\_\_

## Characteristics & Rolls

STR 15 DEX 14 INT 11 Idea 55  
 CON 16 APP 12 POW 12 Luck 60  
 SIZ 12 SAN 60 EDU 14 Know 80  
 99-Cthulhu Mythos \_\_\_\_\_ Damage Bonus \_\_\_\_\_

## Sanity Points

Insane 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14  
 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31  
 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48  
 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65  
 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82  
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

## Magic Points

Unconscious 0 1 2  
 3 4 5 6 7 8 9  
 10 11 12 13 14 15 16  
 17 18 19 20 21 22 23  
 24 25 26 27 28 29 30  
 31 32 33 34 35 36 37

## Hit Points

Dead -2 -1 0 1 2 UNCONSCIOUS  
 3 4 5 6 7 8 9  
 10 11 12 13 14 15 16  
 17 18 19 20 21 22 23  
 24 25 26 27 28 29 30  
 31 32 33 34 35 36 37

## Investigator Skills

<input type="checkbox"/> Accounting (10%) _____	<input type="checkbox"/> Martial Arts (00) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Anthropology (00) _____	<input type="checkbox"/> Mechanical Repair (20%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Archaeology (00) _____	<input type="checkbox"/> Medicine (05%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Art (05%): _____	<input type="checkbox"/> Natural History (10%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> _____	<input type="checkbox"/> Navigate (10%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> _____	<input type="checkbox"/> Occult (05%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Astronomy (00) _____	<input type="checkbox"/> Operate Hvy. Machine (00) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Bargain (05%) <u>75</u>	<input type="checkbox"/> Other Language (00): _____	<input type="checkbox"/> _____
<input type="checkbox"/> Biology (00) _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> Chemistry (00) _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> Climb (40%) _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> Computer Use (00) _____	<input type="checkbox"/> Own Language (EDU x5): _____	<input type="checkbox"/> _____
<input type="checkbox"/> Conceal (15%) <u>25</u>	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> Credit Rating (15%) <u>40</u>	<input type="checkbox"/> Persuade (15%) <u>35</u>	<input type="checkbox"/> _____
<input type="checkbox"/> Cthulhu Mythos (00) _____	<input type="checkbox"/> Pharmacy (00) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Dodge (DEX x2) <u>28</u>	<input type="checkbox"/> Photography (10%) <u>45</u>	<input type="checkbox"/> _____
<input type="checkbox"/> Drive Auto (20%) _____	<input type="checkbox"/> Physics (00) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Electrical Repair (10%) _____	<input type="checkbox"/> Pilot (00): _____	<input type="checkbox"/> _____
<input type="checkbox"/> Electronics (00) _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> Fast Talk (05%) <u>65</u>	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> First Aid (30%) _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> Geology (00) _____	<input type="checkbox"/> Psychoanalysis (00) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Hide (10%) <u>50</u>	<input type="checkbox"/> Psychology (05%) <u>30</u>	<input type="checkbox"/> _____
<input type="checkbox"/> History (20%) _____	<input type="checkbox"/> Ride (05%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Jump (25%) _____	<input type="checkbox"/> Sneak (10%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Law (05%) _____	<input type="checkbox"/> Spot Hidden (25%) <u>35</u>	<input type="checkbox"/> _____
<input type="checkbox"/> Library Use (25%) _____	<input type="checkbox"/> Swim (25%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Listen (25%) _____	<input type="checkbox"/> Throw (25%) _____	<input type="checkbox"/> _____
<input type="checkbox"/> Locksmith (00) <u>40</u>	<input type="checkbox"/> Track (10%) _____	<input type="checkbox"/> _____

### Weapons

☐ Axe (20%) \_\_\_\_\_  
☐ Blackjack (40%) \_\_\_\_\_  
☐ Club (25%) \_\_\_\_\_  
☐ Knife (25%) \_\_\_\_\_  
☐ Sabre (15%) \_\_\_\_\_  
☐ Sword (20%) \_\_\_\_\_  
☐ Handgun (20%) 65  
☐ Machine Gun (15%) \_\_\_\_\_  
☐ Rifle (25%) \_\_\_\_\_  
☐ Shotgun (30%) \_\_\_\_\_  
☐ Submachine Gun (15%) \_\_\_\_\_

## Hand-To-Hand Weapons

Attack or Weapon Type	Current Skill %	Attack Damage	Attacks /Round	Hit Points
<input type="checkbox"/> Fist/Punch (50%)				
<input type="checkbox"/> Head Butt (10%)				
<input type="checkbox"/> Kick (25%)				
<input type="checkbox"/> Grapple (25%)				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				
<input type="checkbox"/> _____				

## Firearms

Firearm	Current Skill %	Attack Damage	Base Range	Shots /Round	Shots In Gun	Malfunc. Number	Hit Points
_____							
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_____							



# Bjørn Frederiksen

[Bjørn Freðʁiksɒn / 'pʁʁɐ\_n 'fʁeðʁekʰsən]

## You play the film character Henry

**Bjørn in short:** A former star actor who is still tormented by the defeat of not winning the Robert he believed was his right. He attempts a comeback in a horror film, but carries bitterness and fear of losing respect. On set, he balances between being a proud mentor and a spurned diva, and his perfectionism creates tension. Yet his old spark is reignited when the camera rolls.

### Acting band

Gold: 40%

White: 50%

Red: 10%

*The theater is filled to the brim and the applause after the presentation of the nominees for best male actor of the year has gradually subsided. The atmosphere is tense and the audience follows in trembling silence as the award presenters Sofie Gråbøl and Tammi Øst open the golden envelope containing the name of the winner.*

*It's Bjørn's 6th nomination, but he has been overlooked every time so far. The film industry has long jokingly proclaimed Bjørn as a Danish Leonardo DiCaprio from before he won his first Oscar, especially because Bjørn is a strong favorite to win this year. The difference is that Bjørn actually delivered a magnificent performance in his interpretation of Tycho Brahe in the movie of the same name, and didn't just grunt his way through a Canadian forest.*

*Bjørn grips the armrest until his hand slowly turns white. His wife Sandra lightly squeezes his other hand while placing her left hand on Bjørn's shoulder. She gives him the look that says, "It's yours this year, honey!"*

*The seconds drag on as Bjørn stares at the two actresses in their sparkling gala dresses. The card with the winner's name slowly comes out of the envelope. Sofie and Tammi read the card and clearly widened their eyes. They quickly look at each other, after which Tammi almost shouts "And the Robert for Best Male Actor goes to..." and Sofie takes over "NIKOLAJ COSTER-WALDAU!"*

*The hall explodes into a deafening applause. Bjørn's eyes darken as he sees Nikolaj Coster-Waldau almost run past him towards the stage, after which everything goes dark.*

You are an old and experienced actor, who hasn't had any roles since you "lost" the Robert to Nikolaj Coster-Waldau over 10 years ago. It was too much of a shock for you that you didn't win the Robert, and you had to be hospitalized with a nervous breakdown.

You decided to stop acting and withdraw from the limelight. You just didn't know what to do instead. You tried different things, but no matter what, there was never anything that caught your interest. You actually knew what you wanted, but you had put it on hold and didn't want to go back to it. That would be losing face again. The lack of public interest, however, grew bigger and bigger, and you could feel that you were becoming more and more bitter. Something that greatly affected your marriage with Sandra, so one day she said that if you didn't pull yourself together and got a role in something, she would divorce you.

You swallowed the shame and went to auditions, dreading being made fun of for making a comeback.

It went beyond expectations, and you were also somewhat surprised to be offered a role right away. You were a little unsure whether to accept the role as Henry, it's just a bad B-horror movie, but Sandra's eyes, when you aired your thoughts, settled the matter. And a B-movie isn't the worst place to start. Just look at how John Travolta did in Pulp Fiction, and who would have thought that it would be such a big success for Christopher Lee to play Saruman.

And it's a great opportunity to show the younger generation what it means to be an actor.

When you stand in front of the camera, you can feel how you really burn for acting. Bjørn disappears as if he never existed and becomes Henry, to such an extent that one would think you had made a pact with the devil to be able to act so well.

On the other hand, when the cameras turn off and you become yourselves again, you still remember the night when you didn't win the coveted Robert. The Bjørn who wasn't good enough. Are the others laughing at you in the locker room?

No, you are a good actor who the others can learn from. Or can they...?

## The others

A group with widely different experiences, dreams and egos, which creates both friction and magical moments. They struggle to reconcile ambitions, insecurities and artistic differences under Denise's chaotic leadership. Their collaboration is often marked by misunderstandings, jealousy and petty power struggles, but also by laughter, learning and a genuine passion for film. When the camera rolls, their conflicts are transformed into chemistry - and that is where the film comes alive.

**Sidsel (plays Jessica)** - A young rising star who will surely go far if she just listens to your advice so she can get rid of her insecurity, even when she doesn't ask. It affects one's performance and fellow actors.

You give her notes, she rolls her eyes - the eternal dance of youth versus experience. Yet, when she delivers a scene exactly as you imagined, you find yourself speechless. Your nod of approval is the closest you'll ever come to praise.

**Kristian (plays Boris)** - What is he doing here? He can't act! He idolizes you in a confused way - mocking and admiring you at once. You can see how he hangs on your every word, and sometimes you enjoy playing the mentor. But his laughter during takes drives you mad. When he tries to impress you with a lot of movie facts, it's like he just memorized them from a Trivial Pursuit card, you sigh louder than you mean to. Still, that night when you forgot a line and he covered for you - you felt a spark of respect. For once, he wasn't the student, and you weren't the teacher.

**Jesper (plays Peter)** - It's like seeing you when you were young. You see yourself in him - the arrogance, the hunger, the recklessness. It's like watching a ghost of your younger self, only louder and with worse manners. He treats you like a relic, but when you tell stories of the old days, he listens. You tell yourself it's nostalgia, not mentorship, but some part of you hopes he'll learn something before he burns out. He's talented, but his arrogance will stop him from greatness.

**Laura (plays Susan)** - The typical "I've been an extra and now I can be an actor". Pathetic. But she has seen all your movies. That's something at least. At first, she flatters you - quoting your old lines, laughing at your jokes. You let her. Fans might be the way back to stardom.

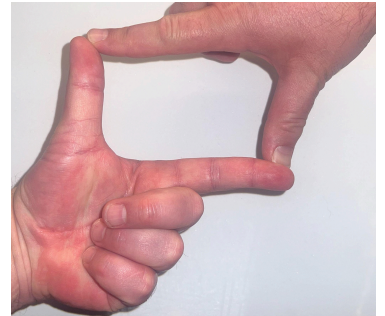
**Denise Fehmerling (director)** - A visionary director who wants a lot. She will surely be able to turn the film into something good.

# Cheat sheet

## How to play the acts

### First act - The film is being shot

- A player who did not choose the previous scene chooses a scene (or takes it from the Upcoming scenes area)
  - The player reads the scene aloud or explains it in their own words
    - "Ready on set!"
      - The player states Denise's current focus point
      - The player can ask the game master to be the camera operator or can do it themselves (see picture) if and when there needs to be a camera
      - If and when the game master is not the camera, the game master can be props and special effects
      - The scene begins with Denise explaining what will happen in the scene, how it will end, and what she wants from the scene.
      - Denise chooses which characters are in the scene
        - Players with characters that were not chosen can choose to have the actors try to get their characters into the scene, either to Denise's great delight or dismay
        - The player playing Denise may play her actor in the scene if it is important to the scene, but this should be avoided as far as possible
      - The scene ends when Denise shouts "cut" AND is satisfied, or when the production manager stops it
      - The game master marks the focus point on the scene card and it is added to the other "Ready on set!" scenes.
    - "I am in my trailer!"
      - The player chooses which actor(s) will start in the scene
        - Other actors may enter later
        - The player can choose a player or the game master to play Denise
      - The player chooses when the scene takes place chronologically in relation to the already played "I am my trailer!" scenes
      - The player chooses how the scene should end if it does not already have an ending
      - Play the scene
      - The scene ends when the scene reaches its end or when the production manager stops it
      - The scene card is moved to the "I am my trailer!" timeline so that it fits chronologically with the player's choice
- The scenes can be selected on a running basis and are placed in the "Upcoming scenes" area and played in the order in which they were selected. The scene must still not be the previous player's scene
  - If agreed, the players can swap the order around as they wish



### Act II - Editing

- All the "I'm in my trailer" scenes played must be put in order so that they form the plot of the film
  - As Denise, the players must agree on which scenes to use and in what order
  - If they cannot agree, each player has a Veto Card that they can use on a scene with their focus point
  - Once they have agreed on the order, the editing is locked and cannot be changed
  - The film's plot is retold and any gaps between each scene are "filled in" very briefly by the player whose focus point belongs to the next scene.

### Act III - The premiere on the red carpet

- The players must interview each other as actors and journalists
  - The players each receive a press card stating which media outlet they belong to and which actors the journalist has to interview
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  - Once all 15 questions have been asked, journalists and actors may ask and answer questions as much as they wish. However, this is limited to a maximum of 10-15 seconds.

# Kristian Rasmussen

[kʁɪstjən ʁasmussen /'kʁɪstjən 'ʁasmussen,]

You play the movie character Boris

**Kristian in short:** A good-natured giant with a big heart and low self-esteem who struggles to be taken seriously. He dreams of appearing smarter, but often ends up revealing his insecurity, which both touches and frustrates the others. On set, he is lovable but imprecise, and his laughter ruins several takes. Still, he is the glue that keeps the atmosphere warm and human.

## Acting band

Gold: 10%

White: 20%

Red: 70%

*"Come on, you big goof," the boy with the short, dark hair shouts. Kristian stares into the air for a moment before responding, "Uh, what?" The boy, who is much smaller than Kristian, grabs hold of him and tries to knock him over. Kristian slowly pushes the boy away from him. The boy flails his arms and tries to hit Kristian, but Kristian's long and broad arms keep him at bay. Kristian hesitates for a moment but then says, "I really don't feel like fighting..."*

*"THAT'S ENOUGH!" The teacher's forceful shout startles Kristian into releasing the boy, causing him to run full speed into Kristian headfirst and break his nose with a crack that makes the watching children look away in disgust.*

*Once again, Kristian is blamed for someone else getting hurt.*

*Kristian wipes the sweat from his forehead. He looks at the weight lift. This is the fifth time he's in the championship. If only he could do the same thing he did when he won the junior championship. But he hasn't been able to do it yet. The flashes from the photographers are blinding him a little, but he's starting to get used to it. This is it now. He has come so far in the competition that he has to lift 20 kg more than he has ever done before. And if he does it, he will break the record.*

*As Kristian lifts the gold trophy, it feels like a feather, and in his excitement, he squashes it half as flat as it should be. The sound in the hall disappears. Kristian stands still, and only his eyes move slowly as his vision pans from one side to the other, seeing the gaping and speechless audience staring at him and the flattened trophy.*

*A shout breaks the silence, and people cheer wildly, and a smile spreads across Kristian's face.*

You are aware of it. You are a cliché of a cliché, even though you don't quite know what it means. You are big as hell, and people don't think you're very smart. And unfortunately, that's true. On the other hand, you are a really nice person, and people immediately notice that too. You can quickly feel that most people unfortunately start to get bored in your company. The times when you've tried to change your character to appear more interesting, it's had the opposite effect. You've read (you can read perfectly fine, even if it may be a little slow) in various men's magazines and websites about how a real man should be. And it always ends up with you appearing unsympathetic (a word you had to Google the first time someone called you that) and pushing people away. So either you bore people or they are disgusted by you. And you don't know which is worse. It was a bit of a shock for you when you found out what unsympathetic meant, even though it's easier to be unsympathetic than not to bore people.

So in an attempt to be smarter and hopefully not so boring, you have started reading a lot of facts that you can tell people to appear smarter. Since you really like movies, you thought reading a lot of movie reviews in newspapers and magazines that smart people read would be an easy start. The problem is that you really like action movies, and in the reviews you have read, it is clear that action movies are for stupid people. So you are afraid to tell people that you like action movies. Which is a big problem,

since people like Arnold Schwarzenegger and Sylvester Stallone are some of your idols.

Your reading has borne fruit, though, and you have sometimes succeeded in appearing knowledgeable with some facts, but as soon as someone tries to have a conversation about what you're telling them, you can't make heads or tails of it, and you start trying to be interesting as you've read how to be. You just don't know where the line is until you become unsympathetic, and by then it's too late.

So being someone other than yourself just doesn't work very well for you.

You were therefore somewhat surprised to be offered a role in a movie. Fortunately (and unfortunately), it's not an action movie but a horror movie. You're just a really bad actor, and you only got the role because you're so big. So maybe there's a little action? But you think it's really fun to be a part of. You can't help but laugh sometimes when you're filming, which often means you have to redo the scene.

## The others

A group with widely different experiences, dreams and egos, which creates both friction and magical moments. They struggle to reconcile ambitions, insecurities and artistic differences under Denise's chaotic leadership. Their collaboration is often marked by misunderstandings, jealousy and petty power struggles, but also by laughter, learning and a genuine passion for film. When the camera rolls, their conflicts are transformed into chemistry - and that is where the film comes alive.

**Sidsel (plays Jessica)** - She gets you. She doesn't mock your clumsiness or talk over you. She listens - really listens - and it feels strange and safe. You try to make her laugh when she's stressed, and when she defends you from Jesper, you'd follow her anywhere. What's between you might not be love, but it's something real.

**Bjørn (plays Henry)** - An old and dry actor who was once something. You both admire and resent him. His authority makes you feel like the clumsy kid in a masterclass you never signed up for. You quote movie trivia to impress him, hoping he'll see you as an equal, but his sighs sting more than any insult. Then that night he blanked and you covered for him - for the first time, you saw not the legend, but a man trying to stay relevant.

**Jesper (plays Peter)** - If that's what being an actor is like, you're not sure you want to be an actor. He thinks you're unprofessional, and maybe he's right sometimes. You laugh too easily, you break too often. But you can tell he takes it all too seriously - that he's scared of not being taken seriously himself. When you finally tell him, "At least people like me," you shock even yourself. And when he later laughs at your stupid joke, you realize you might've reached him after all.

**Laura (plays Susan)** - She really knows a lot about being on a film set since she's been in many movies. But only as an extra. But that's pretty cool too. You fetch her coffee, run lines, anything to help. But after a while, you notice she only calls when she needs something. When you finally say no, the silence that follows feels powerful - like you've just stepped into your own spotlight for the first time.

**Denise Fehmerling (director)** - She's really something else. There's so much energy in her. You're not sure you understand all of her ideas, but they sound good.

# Cheat sheet

## How to play the acts

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- A player who did not choose the previous scene chooses a scene (or takes it from the Upcoming scenes area)
  - The player reads the scene aloud or explains it in their own words
    - "Ready on set!"
      - The player states Denise's current focus point
      - The player can ask the game master to be the camera operator or can do it themselves (see picture) if and when there needs to be a camera
      - If and when the game master is not the camera, the game master can be props and special effects
      - The scene begins with Denise explaining what will happen in the scene, how it will end, and what she wants from the scene.
      - Denise chooses which characters are in the scene
        - Players with characters that were not chosen can choose to have the actors try to get their characters into the scene, either to Denise's great delight or dismay
        - The player playing Denise may play her actor in the scene if it is important to the scene, but this should be avoided as far as possible
      - The scene ends when Denise shouts "cut" AND is satisfied, or when the production manager stops it
      - The game master marks the focus point on the scene card and it is added to the other "Ready on set!" scenes.
    - "I am in my trailer!"
      - The player chooses which actor(s) will start in the scene
        - Other actors may enter later
        - The player can choose a player or the game master to play Denise
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      - The player chooses how the scene should end if it does not already have an ending
      - Play the scene
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- The scenes can be selected on a running basis and are placed in the "Upcoming scenes" area and played in the order in which they were selected. The scene must still not be the previous player's scene
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# Jesper Ovesen

[Jesbå Ovsn / 'jesbø 'o:vsn.]

## You play the movie character Peter

**Jesper in short:** A newly trained, ambitious actor, he is fired up by his belief in his own talent - perhaps a little too much. He sees the film as his springboard to stardom and constantly strives to impress. His arrogance makes him difficult to work with, but his energy and professionalism are contagious. For him, it's all about being seen, but behind the façade lies a genuine desire to be recognised.

### Acting band

Gold: 30%

White: 55%

Red: 15%

The teacher looks at the students from the stage.

"Welcome back after the summer break. Your second year as an acting student will be tough, so we start with a difficult exercise."

She looks around at the handful of students still attending the school. Some didn't have the money for the second year. It's like she's scanning the students like the Terminator to see who is suitable for this exercise. Her gaze passes by Jesper, but quickly returns and she almost locks onto Jesper. "Jesper!" she says loudly, almost yelling, "You're going to be the first. Come up here!" Jesper feels like screaming "SEE WHO SHE CHOSE! ME! FUCK YOU AMATEUR LOSERS!" but he restrains himself, remembering the party before the summer break. He stands up and says very quietly "yes" and discreetly clenches his fist, while bending his arm slightly in triumph.

Up on stage, Jesper can feel everyone's eyes on him. He's sure they're sitting there wishing they were him right now. The teacher turns to Jesper. "As an actor, you must be ready for anything. It's not enough to just memorize the entire script. If your co-star says something wrong and your subsequent sentence doesn't fit with what was said, you must be able to seize the moment and adapt and make it fit afterwards. This applies both in the theater where an entire audience is watching, but also on the film set, so you don't have to retake the scene. And when you're able to do that, that's when you create real magic."

Jesper gulps down one word after another and stares with huge eyes at the teacher.

The teacher points to a door in the backdrop. "Behind that door, we have a guest. The guest plays your father, and you've taken the courage to prepare a longer monologue to tell him that you're dropping out of medical school to go on a backpacking trip to Thailand and become a diving instructor. You know he won't be happy, because that's what's written in the script."

Jesper panics a bit about having to improvise a monologue, but he thinks quickly and gets some ideas.

"But," the teacher starts, "as you may have guessed, the reaction isn't what is planned in the script. And that's where you create magic!"

Jesper does his shake-the-character-into-the body move. There are giggles from the audience, but Jesper doesn't care, because now he's ready.

The door opens and a middle-aged man enters the stage. Jesper thinks he looks familiar, but it's not important now. Jesper walks towards the man, "dad, I..." Now Jesper recognizes the man. It's Mads Mikkelsen!

Jesper freezes. His jaw slowly drops. He's almost paralyzed from being so starstruck. Mads Mikkelsen walks towards Jesper, "What's wrong, my son?". No reaction from Jesper. He just opens his mouth wider and stares at Mads Mikkelsen, who stops and looks at Jesper and then at the teacher with a puzzled expression.

The teacher sighs in defeat, "Yeah, that wasn't exactly the magic we were hoping for." There's a laugh from the other students.

You still remember the episode with Mads Mikkelsen. It wasn't that many years ago. One would think that such an experience would have knocked you down and made you drop out. But not you! The experience has only given you a stronger belief that you will make it as an actor. You just shouldn't play with old has-beens. Or... Mads Mikkelsen will soon be a has-been.

You are an ambitious actor who has just finished your education at the Ophelia school of acting, which has cost you a fortune to attend. But it's worth all the money. You strongly believe in yourself, maybe even too much. This can result in you appearing arrogant and self-absorbed to some people. You are working on controlling your arrogance, but your dream of becoming a famous actor can sometimes make you lose yourself and step on other people's toes. On the other hand, your confidence can also be inspiring and contagious, so it's worth it.

This is your first role after graduating from school. This is simply your chance to be discovered as the serious actor you know you are. That's why it's important that you really shine through when filming. There is really something to get hold of in your role in the film. It's completely opposite to you, so it will be an exciting challenge. You almost feel like Robert is already secured.

## The others

A group with widely different experiences, dreams and egos, which creates both friction and magical moments. They struggle to reconcile ambitions, insecurities and artistic differences under Denise's chaotic leadership. Their collaboration is often marked by misunderstandings, jealousy and petty power struggles, but also by laughter, learning and a genuine passion for film. When the camera rolls, their conflicts are transformed into chemistry - and that is where the film comes alive.

**Sidsel (plays Jessica)** - You didn't take her seriously at first - too green, too eager. But then she surprised you. On camera, she pulls focus without trying, and that drives you insane. You tried flirting to get the upper hand, but she flipped the script, and you ended up the fool. You still think about that laugh. Might try another approach since you are considering whether it will benefit your career to be seen with her after the film. Tit & Lyt should be interested.

**Bjørn (plays Henry)** - A has-been like no other. Yes, he was good once, but he didn't manage to keep it up. Unlike you, you will never be a has-been. You can't stand how seriously he takes himself. He's the ghost of everything you don't want to become - bitter, obsolete, tragic. Didn't he lose the Robert to Nikolaj Coster-Waldau a few years ago and got a nervous breakdown? Yet when he talks about the old film days, his eyes light up, and you see a version of fame that feels pure. You'd never admit it, but you envy that.

**Kristian (plays Boris)** - Seriously. Why wasn't it his role that died in the beginning? He seriously ruins the film. And he's so boring, though admittedly he got his facts straight. He's chaos. You wish he'd stop laughing through every take. But when he finally snapped at you - "At least people like me!" - it hit a nerve. Maybe he's right. Maybe your confidence is just loneliness with good lighting.

**Laura (plays Susan)** - Where Sidsel is a talented actress, Laura works more with her appearance. Maybe she should just keep working as an extra and modeling jobs, which she does well.

You get each other. You both know the game - admiration as currency, gossip as bonding. She flatters you, you pretend to believe it. When you are in a scene together, she makes you shine and the camera loves it. Off-screen, when the camera doesn't catch it, it doesn't matter.

**Denise Fehmerling (director)** - It's so exciting to work with her. You really hope to be able to be in a sequel.

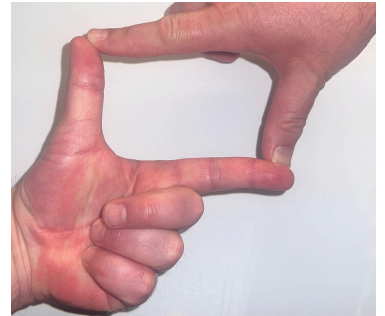


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# Sidsel Larsen

[Sissl Lɑːsn / 'sisəl 'lɑːsn,]

You play the film character Jessica

**Sidsel in short:** A passionate but insecure actress who, after many rejections, has finally landed her first real film role. She is passionate about her craft but struggles with her lack of self-confidence and fear of failure. Her enthusiasm and vulnerability make her both lovable and fragile on set. She desperately hopes that this film will be her breakthrough.

## Acting band

Gold: 35%

White: 55%

Red: 10%

*The letter drops through the letterbox. Sidsel hears the sound from her room in the small apartment she shares with her childhood friend Sarah. "Now I'll get the..." Sarah begins from the kitchen, but Sidsel interrupts her with a roar that once again surprises Sarah, but which she quickly recognizes.*

*Sidsel knows perfectly well what is in the letter and who it is for.*

*She puts her feet on the floor with a hefty push and rolls the office chair away from the small desk to get out into the hallway. In her eagerness, she forgets once again that her room is very small and the distance to the bed is almost non-existent. The chair crashes into the bed and she tumbles to the floor with a bang. "Are you al..." it comes from Sarah. For the second time in a short time, Sidsel interrupts Sarah, "Yes, for heaven's sake!" Sidsel almost gets up before she leaps up and throws herself into the small hallway where the letter is waiting.*

*Sidsel looks at it and immediately sees the logo on the letter, just as she expected. For a brief moment, she remembers her wondering about the fact that the letter was not sent to her digital mailbox, but sent as old-fashioned mail.*

*She stands for a moment before picking up the letter, struggling not to tremble with her hand. Sarah sticks her head out from the kitchen. "Is it from..."*

*Sidsel turns her head towards Sarah and sends her a look that makes Sarah withdraw a little. There is almost a little hiss from Sidsel as she walks backwards towards her room and clutches the letter to her chest. She slams the door shut the moment she steps over the threshold.*

*Sarah looks at the door. She is waiting for one of two reactions from Sidsel in a moment, as soon as she has opened the letter. She has heard the one before, but hopes so much to hear a new reaction. Sarah's hope is not fulfilled..*

*This is the third time you have been rejected from the State Theater School. You had a feeling it would happen and the reason is the same as the previous two times: dance! Your body coordination just won't do what you want it to do or what the theater school wants. But for heaven's sake, you are not going to be a ballet dancer! But an actor. AN ACTOR! You dismiss the rejection by saying that it's primarily as a theater actor one gets educated, and you want to be a film actor. You know it's not entirely true, and you still want to be accepted, but a little white lie to oneself has never hurt anyone. What you don't know is that unfortunately, it won't be the last rejection you get.*

*After the rejection and a wild night out in town with Sarah and other friends, you decide to focus more on getting roles in films, but as soon as the hangover subsides, you quickly realize that it's easier said than done. You go from one audition to another and get rejection after rejection. You gradually lower your standards and you get your first role! In a 3-minute comedy film made by a group of students from second last year in high school.*

*You quickly become known as the one who is always in high school films because you are actually quite funny even though it's not always entirely*

voluntary. Damn that eye-hand coordination. However, you actually manage to build up a small fan base of high school filmmakers. It goes on for a few years and if you already felt old compared to the film students, it's nothing compared to now.

You managed to advance to a short film that is used to apply for film school, which is a plus, even though it's the same people who made high school films with you.

After the sixth rejection from theater school, you sit staring blankly into space in your room, while Sarah doesn't know whether to comfort or encourage you, let alone how.

After several days of lying in your bed, the phone rings. You almost don't feel like answering it. Besides, it's an unknown number. You still choose to answer the phone.

You have now landed your first real film role. On a real film set with adult film professionals. In a professionally made film, or compared to the other films you've been in. You can barely contain your excitement and amazement at being a part of it. Unfortunately, the rejections from theater school are still weighing on you, so you hope the others don't think poorly of you. But for fuck's sake. You've fucking landed a film role.

There's just one problem. It's a horror movie. And you hate horror movies.

## The others

A group with widely different experiences, dreams and egos, which creates both friction and magical moments. They struggle to reconcile ambitions, insecurities and artistic differences under Denise's chaotic leadership. Their collaboration is often marked by misunderstandings, jealousy and petty power struggles, but also by laughter, learning and a genuine passion for film. When the camera rolls, their conflicts are transformed into chemistry - and that is where the film comes alive.

**Bjørn (plays Henry)** - An old experienced actor, but you haven't seen anything he's been in. You respect him more than you'd ever say aloud. His notes are condescending, but they come from a place of care. You hate how much you want his approval, and when he finally gives that small, wordless nod, it feels like winning something important.

**Kristian (plays Boris)** - He is not a particularly good actor. Maybe you can teach him a bit. He knows a lot about film though. He's sweet, clumsy, and honest - a rare thing here. You tell him things you wouldn't tell the others, but sometimes he's a bit boring and then he's suddenly being the complete opposite of nice. As if he tries to be something he isn't. Though mostly when he looks at you, it's not as competition or desire, but recognition. He makes the chaos bearable.

**Jesper (plays Peter)** - A promising young actor. He'll probably become something, though he doesn't leave much room for you and the others. You flirted once, mostly for the fun of it. He thought it meant more, and when you laughed it off, you saw the crack in his armor. Since then, you often are able to make him do what you want.

**Laura (plays Susan)** - You would have liked her role. It suits you better. And she doesn't play that well either. But technically in front of the camera, she knows what she's doing. Maybe you could learn something from her. Your compliments to each other could cut glass, but when things fall apart, you're always on the same side. She knows exactly what it's like to smile through being underestimated.

**Denise Fehmerling (director)** - She has the wildest ideas all the time. You feel you almost can't keep up with her.

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# Laura Spanning

[Laʊkə Spænnɪŋ / 'laʊ\_kə 'sbænɪŋ]

You play the movie character Susan

**Laura in short:** An experienced extra who has finally landed a role with lines and sees the film as her big chance. She is used to observing professionals, but overestimates her own talent and underestimates her co-stars. Ambitious and self-aware, she strives for perfection, especially in front of the camera. Her confidence masks a deep longing to be taken seriously.

## Acting band

Gold: 30%

White: 55%

Red: 15%

*"If you stand over there among the others," the coordinator says. Laura reluctantly moves over to the group of people in the beautiful rococo costumes that she herself is also wearing. She looks over at the camera and tries to calculate its shooting angle so she can position herself optimally in relation to it. She positions herself in front of a young couple as it seems the camera will be filming in that direction. The coordinator comes over and looks at how people are standing, and after a moment and without many words, she pulls the young couple in front of Laura. The coordinator nods in satisfaction and goes back again. A few minutes later, the words sound: "And action!"*

*The shooting for the big party scene in the grand costume drama "The Fall of the Queen" begins. And as Laura and the others have been instructed, they are supposed to mingle and toast with each other without saying anything, but with mouth movements.*

*Laura keeps an eye on where the camera is moving so she knows where it is filming. "And cut!" yells the director, "Let's do it again. You did well." The coordinator asks people to get back into positions again. This time Laura knows where the camera is filming and can move around so she is constantly in the camera's view.*

*Everyone stands ready in their positions, waiting for the director to start filming. The coordinator comes over to Laura and asks if she can go over to the table and then to the mirror to toast with the countess when the shooting starts. Laura immediately sees that it is exactly where the camera is going to film. She is about to shout "YES, OF COURSE!", but manages to control herself and just nods in acceptance.*

*The director prepares to start filming when the production manager comes over and says something to the director. The director sighs, "Yes, we won't get any further today. Thank you all for your efforts."*

You have been in countless movies as an extra. You have no idea how many movies you have been in. But it's over 50. It's both small amateur films and big expensive productions.

It's almost a lifestyle to be an extra and there are many recurring extras, so you know many of them by their first names. But while it's mostly a pleasant pastime for many of the others, especially all those who are enjoying their retirement, you do it for a completely different reason. You do it to be discovered so you can get a role in a movie. Although most people just enjoy being extras, you are not the only one with your objective. And the competition is tough among those of you who try this way to a film career. You smile politely at each other, but you are almost mortal enemies.

To help your career, you have taken various modeling courses so you know how to behave in front of a camera.

It has resulted in a few modeling jobs, which is fine, but anyone can look good. It's not difficult. It's playing a role that requires talent. You just don't have time to educate yourself as an actor. You have to be a film actor now!

You have finally managed to get a role with lines. Although it is a relatively large role, you are not sure it is your favorite role. It's as if they took the hot girl and made her less pretty, just to make her take the glasses off at some point, and then she suddenly looks hot. It's a bit too cliché. It's probably because it's not a movie with the biggest budget that more wasn't spent on the characters. To make it a little worse, your role is a bit of a comic relief, and humor is not your strong side..

But it's your first movie and with your experience on set as an extra, you're capable of playing this role perfectly. And any other role for that matter. So you'll probably get another role in another movie after this one.

## The Others

A group with widely different experiences, dreams and egos, which creates both friction and magical moments. They struggle to reconcile ambitions, insecurities and artistic differences under Denise's chaotic leadership. Their collaboration is often marked by misunderstandings, jealousy and petty power struggles, but also by laughter, learning and a genuine passion for film. When the camera rolls, their conflicts are transformed into chemistry - and that is where the film comes alive.

**Sidsel (plays Jessica)** - She seems pretty talented. Maybe a little more talented than you, but you have the looks going for you in comparison to her. You would fit better in the role of Jessica, because Sidsel seems to be a little too insecure for that role. Is it too late to switch? She reminds you of who you were before you learned to hide ambition behind charm. You compete because you care. Beneath the tension, there's warmth - the kind that comes from mutual fear and mutual respect. When she defended you, you felt both grateful and guilty.

**Bjørn (plays Henry)** - Now, this is an actor of quality - the legend, the charisma, the tragic eyes. You've probably seen all of his movies, even though the latest one is 10 years old? But he's good. You're a little starstruck. He should have won the Robert instead of Nikolaj Coster-Waldau years ago. But then you saw the man behind it: proud, brittle, afraid. Sometimes you shouldn't meet your heroes.

**Kristian (plays Boris)** - He's a nice guy, but damn, he's a bit of a goof. He's so eager to please it's almost endearing. You rely on him more than you should - to help, to listen, to flatter. But when he finally refused, something shifted. For the first time, you saw him as more than a helper - he was an equal. If only he could deliver his lines without laughing. And what is it with all those facts he knows?

**Jesper (plays Peter)** - You'd like to make a movie with him again. He's got some talent, though you can't really stop thinking that you make him shine more than you should. When the camera is on you both crave attention like oxygen, and you use each other to breathe, but it's like he uses you more. Which would be fine, he just needs to learn to be a little more humble, especially when the cameras are off.

**Denise Fehmerling (director)** - You've seen many actors work on their roles, so you're not entirely sure if her way of working on the roles is the best. But other than that, she seems very confident.

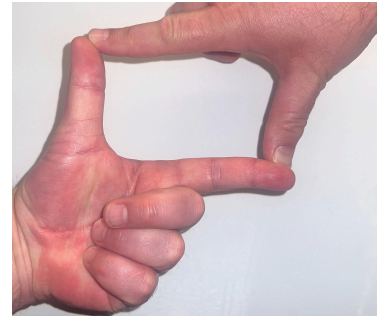


# Cheat sheet

## How to play the acts

### First act - The film is being shot

- A player who did not choose the previous scene chooses a scene (or takes it from the Upcoming scenes area)
  - The player reads the scene aloud or explains it in their own words
    - "Ready on set!"
      - The player states Denise's current focus point
      - The player can ask the game master to be the camera operator or can do it themselves (see picture) if and when there needs to be a camera
      - If and when the game master is not the camera, the game master can be props and special effects
      - The scene begins with Denise explaining what will happen in the scene, how it will end, and what she wants from the scene.
      - Denise chooses which characters are in the scene
        - Players with characters that were not chosen can choose to have the actors try to get their characters into the scene, either to Denise's great delight or dismay
        - The player playing Denise may play her actor in the scene if it is important to the scene, but this should be avoided as far as possible
      - The scene ends when Denise shouts "cut" AND is satisfied, or when the production manager stops it
      - The game master marks the focus point on the scene card and it is added to the other "Ready on set!" scenes.
    - "I am in my trailer!"
      - The player chooses which actor(s) will start in the scene
        - Other actors may enter later
        - The player can choose a player or the game master to play Denise
      - The player chooses when the scene takes place chronologically in relation to the already played "I am my trailer!" scenes
      - The player chooses how the scene should end if it does not already have an ending
      - Play the scene
      - The scene ends when the scene reaches its end or when the production manager stops it
      - The scene card is moved to the "I am my trailer!" timeline so that it fits chronologically with the player's choice
- The scenes can be selected on a running basis and are placed in the "Upcoming scenes" area and played in the order in which they were selected. The scene must still not be the previous player's scene
  - If agreed, the players can swap the order around as they wish



### Act II - Editing

- All the "I'm in my trailer" scenes played must be put in order so that they form the plot of the film
  - As Denise, the players must agree on which scenes to use and in what order
  - If they cannot agree, each player has a Veto Card that they can use on a scene with their focus point
  - Once they have agreed on the order, the editing is locked and cannot be changed
  - The film's plot is retold and any gaps between each scene are "filled in" very briefly by the player whose focus point belongs to the next scene.

### Act III - The premiere on the red carpet

- The players must interview each other as actors and journalists
  - The players each receive a press card stating which media outlet they belong to and which actors the journalist has to interview
  - The journalist may ask one question to two or three actors (three questions in total, as an actor may be asked twice)
  - The journalist asks all three questions before the next journalist
  - However, a journalist may interrupt with a follow up question and thus use one of their questions if the actor is on the journalist's list
  - Once all 15 questions have been asked, journalists and actors may ask and answer questions as much as they wish. However, this is limited to a maximum of 10-15 seconds.

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And that's Denise's problem. She can easily come up with good ideas, but she can't create coherence between them and mixes things that cannot be mixed.

She is convinced that if you mix horror, drama, comedy, and romance with art, you can make the perfect movie.

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Just as the last ones are about to escape, they find out that it was all hidden cameras and special effects, and no one has died. As the film ends and the people leave the film set, the director looks mischievously into the camera with a smile on her lips and shrugs. Because... was it just only a movie?

## Focus point

Horror

It should be scary and bloody! There's nothing better than shocks and bloody effects. The audience should be scared and preferably scream and crush their neighbor's hand in fear. A lurking horror is also good, but there should be some pay off.

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## Focus point

Drama

Strong emotions are the most important. The emotions should be completely out there and there should be drama. Nothing should be hidden. This is where actors can really shine through.

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## Focus point

Humor

You can't have a movie where people don't laugh. Whether it's sophisticated, slapstick or black humor, it doesn't matter. It just needs to bring out laughter. And the louder the laughter, the better. The best way to get actors to be funny is by making them have fun.

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The six main characters wake up in a basement and are either chained to the wall or the floor. Suddenly, water rushes into the basement, slowly filling it up. However, the main characters manage to escape at the last moment. They end up on a field in a hideous rain weather, where they see a mansion illuminated by lightning in the sky. They seek shelter in the mansion, but the large main door slams shut behind them and they cannot get out. It quickly becomes clear that something is very wrong. Things in the house come to life, and one of the characters is beheaded by a living suit of armor. The remaining characters have to defend themselves and escape. The attacks subside, and they have time to investigate the house. They find out that a demon has possessed the house, and they have to try to exorcise it. In the attempt, one of the characters becomes possessed, and a fire breaks out in the house. They realize that the only way to escape is by using a rocket in the attic. However, there is not enough space for everyone, so some sacrifice themselves, and some are killed by the others.

Just as the last ones are about to escape, they find out that it was all hidden cameras and special effects, and no one has died. As the film ends and the people leave the film set, the director looks mischievously into the camera with a smile on her lips and shrugs. Because... was it just only a movie?

## Focus point

Romance

Love and romance are the best. There's nothing more beautiful than hearts that break and heal again. Feelings that are not always reciprocated and jealousy belong in a true love story. And kisses. Lots of kisses! It can be sugary, sweet and sexy.

# Expressions often used on a film set

1. **"Action!"** - means it's time to start filming
2. **"Cut!"** - means the recording has stopped
3. **"Rolling!"** - means the camera has started recording
4. **"Sound speed!"** - confirms that the sound is set to the correct speed
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8. **"Check the gate!"** - means someone needs to check the camera gate to make sure it's open and not damaged
9. **"Quiet on the set!"** - asks everyone to be quiet so the recording can take place without disturbances
10. **"Lights, camera, action!"** - a traditional way to start recording that reminds everyone that the lights are on, the camera is ready, and it's time to start the action.
11. **"We'll fix it in post!"** - an expression used when something needs to be done in post-production because it can't be done on set or there's no time to redo it.
12. **"It's a wrap!"** - when the last planned shot of the entire movie is done and it's time to celebrate. Additional footage also called pick up scenes can be filmed later.

## Denise Fehmerling

Denise is the younger sister of the famous theater director Edward Fehmerling and has always stood in his shadow. She is really tired of it because she believes she is much more talented than him.

Denise loves splatter/horror movies and can't understand why these films are not more popular. She has made it her mission to get people to love these movies.

Denise generally loves movies and not just splatter/horror movies, although they are probably closest to her heart. She has seen many films of all genres and loves all the different ways to make movies. So she has this idea that if you mix all genres and ways of making movies and make a horror movie, then everyone must like it.

And that's Denise's problem. She can easily come up with good ideas, but she can't create coherence between them and mixes things that cannot be mixed.

She is convinced that if you mix horror, drama, comedy, and romance with art, you can make the perfect movie.

Denise has played a lot of role-playing games, especially Call of Cthulhu, and the movie's plot is based on a role-playing scenario she once wrote, inspired by a ghost story about a haunted mansion. It doesn't have much to do with CoC, but never mind.

Just like in role-playing games where much is improvised, she wants to make the movie partially improvised, as she has seen the great master directors getting lots of awards for.

That means she has a fixed story and some scenes, but more or less all dialogue should be improvised, which may also mean that some of the fixed story may be broken. It will only make the story more present. Whether the film should be told linearly or with flashbacks, she will have to figure it out in the editing room. To make the film a little cheaper, she has to edit the film herself. Which certainly doesn't bother her.

And then she has found the best actors for this film. They will have a glorious future after this movie. They are both young new talents and old character actors. There is no better cast, if you ask Denise.

With her role-playing background, she has found the perfect way to get her actors to get the most out of their roles and has therefore created backgrounds and character sheets with stats for the roles (though she has never been good at systems, so she has more or less just written random numbers on the character sheets) so the actors can better get to know their roles. Therefore, she also sees the roles as player characters rather than film characters. As part of the process, Denise has asked the actors to keep the background stories secret until it fits in a scene to reveal it.

This unique way of blending film and role-playing, will make it certain that the film can only be a hit.

If others look at the film, they will quickly see that the film does not make any sense in any way, at least not the version that exists on paper right now. But who knows what can happen on set and in the editing room.

In other words, she is quite blind to her own limitations and mistakes. On the other hand, she can sound very convincing when talking about her ideas.

She has a strained relationship with the production manager who is constantly on her so she doesn't go over time and budget. So as long as the production manager doesn't show up on set with his raised finger, everything is fine.

## Description of the movie characters

**Henry (played by Bjørn)** - Henry is the all-knowing professor who gives good advice on the occult

**Boris (played by Kristian)** - Boris is the typical big guy who handles the physical, but who has a warm heart

**Jessica (played by Sidsel)** - Jessica is the brave and self-confident one the others look up to

**Peter (played by Jesper)** - Peter is the nervous but smart detective.

**Susan (played by Laura)** - Susan is the funny nerd.

**Fritz (played by someone whose name Denise has already forgotten)** - Fritz is Denise's caricature of the male cultural elite and probably also of her older brother.

## Plot of the movie

The six main characters wake up in a basement and are either chained to the wall or the floor. Suddenly, water rushes into the basement, slowly filling it up. However, the main characters manage to escape at the last moment. They end up on a field in a hideous rain weather, where they see a mansion illuminated by lightning in the sky. They seek shelter in the mansion, but the large main door slams shut behind them and they cannot get out. It quickly becomes clear that something is very wrong. Things in the house come to life, and one of the characters is beheaded by a living suit of armor. The remaining characters have to defend themselves and escape. The attacks subside, and they have time to investigate the house. They find out that a demon has possessed the house, and they have to try to exorcise it. In the attempt, one of the characters becomes possessed, and a fire breaks out in the house. They realize that the only way to escape is by using a rocket in the attic. However, there is not enough space for everyone, so some sacrifice themselves, and some are killed by the others.

Just as the last ones are about to escape, they find out that it was all hidden cameras and special effects, and no one has died. As the film ends and the people leave the film set, the director looks mischievously into the camera with a smile on her lips and shrugs. Because... was it just only a movie?

## Focus point

Artistic/Psychedelic

It can never be weird enough. Characters changing into others, even genders, can happen. Incomprehensible dialogues and laws of physics being abolished. Symbols and metaphors that can be interpreted endlessly should just be plentiful. Lighting and skewed angles, and you're home with the Golden Palms.

# Expressions often used on a film set

1. **"Action!"** - means it's time to start filming
2. **"Cut!"** - means the recording has stopped
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9. **"Quiet on the set!"** - asks everyone to be quiet so the recording can take place without disturbances
10. **"Lights, camera, action!"** - a traditional way to start recording that reminds everyone that the lights are on, the camera is ready, and it's time to start the action.
11. **"We'll fix it in post!"** - an expression used when something needs to be done in post-production because it can't be done on set or there's no time to redo it.
12. **"It's a wrap!"** - when the last planned shot of the entire movie is done and it's time to celebrate. Additional footage also called pick up scenes can be filmed later.

# Boris



Boris



---

Kristian Rasmussen

---

Focus Point:

# Henry



Henry



---

Bjørn Frederiksen

---

Focus Point:

# Susan



Susan



---

Laura Spanning

---

Focus Point:

# Jessica



Jessica



---

Sidsel Larsen

---

Focus Point:

# Fritz



Peter



---

Jesper Ovesen

---

Focus Point:





# I'm in my trailer!

## Workshop about the characters and their relationships

The actors meet and discuss their characters and their relationships with each other. Denise encourages the actors to work hard on their characters.



# I'm in my trailer!

## Lunch after a scene

It's lunchtime and you haven't finished a scene as planned.



# I'm in my trailer!

## In the dressing room before a scene

One of you has a bad hangover and the next scene involves a lot of bloody effects.

# I'm in my trailer!

## I'm not coming out!

One of you has locked themselves in the rest room and refuses to come out. The others try to persuade them to come out so they can continue.



# I'm in my trailer!

## IT'S A WRAP!

You have finished the last scene and now it's time to party and tell a few truths.

# I'm in my trailer!

## Some advice

One of you has some good advice for one or more of the others.





# I'm in my trailer!

## Production crew messes up

One of the runners makes a mistake and is scolded by one of you. The scene ends when the runner apologizes or refuses to do so.



# I'm in my trailer!

## I have some ideas

One of you wants to talk to Denise about some ideas for the film. Will she be enthusiastic or the opposite?





# I'm in my trailer!

## Frustration

One or more of you don't understand the film and express their frustration to the others. The scene ends when the frustrated person is convinced that it will be okay.



# I'm in my trailer!

## Brainstorm

Denise can't make a scene work and asks for your help in figuring out what should happen in the scene. (It could be one of the "Ready on set" scenes or a self-invented scene.)



# I'm in my trailer!

## I refuse!

One of you refuses to do a specific thing in a scene. Some think it's too childish and others understand it well. The scene ends when the refusing person does it anyway.

# I'm in my trailer!

## A stunt goes wrong

In an action scene where a stuntman is needed, the actor performs the stunt himself because it's not a very dangerous scene and to save time and money. But it goes wrong.





# I'm in my trailer!

## Time to practice

Several of you need to practice a scene, but one of you hasn't prepared at all, which frustrates the others endlessly.



# I'm in my trailer!

## Break!

You need to take a break from the film and the shooting. You need to think about something else.

The scene ends when the production manager comes and tells them to get back on set.





# I'm in my trailer!

## An alarming call

During a shoot, one of you receives a call (the phone was unfortunately not turned off) and it's not good news, and the reaction is extreme. How do the others react and do they find out what's wrong?



# I'm in my trailer!

## Rumors

The tabloids have written rumors about the film shooting and the actors. What is it, and what are the consequences for the actors?



**I'm in my  
trailer!**



**I'm in my  
trailer!**





**I'm in my  
trailer!**



**I'm in my  
trailer!**



































































I'm in my  
trailer!

TIME TIME

**Veto card**  
**COMEDY**

**Veto card**  
**DRAMA**

**Veto card**  
**ART**

**Veto card**  
**HORROR**

**Veto card**  
**ROMANCE**

# PRESS CARD



## PROFILE:

Looking for scandals  
Truth-seeking  
Challenging  
News

## Interview:

- Kristian Rasmussen
- Sidsel Larsen
- ?

# PRESS CARD



## PROFILE:

Film analysis  
Critical  
Film awards  
Culture

## Interview:

- Bjørn Frederiksen
- Jesper Ovesen
- ?

# PRESS CARD



## PROFILE:

Gossip  
Romance  
Entertainment  
Fashion

## Interview:

- Sidsel Larsen
- Jesper Ovesen
- ?

# PRESS CARD



## PROFILE:

Memes  
Fashion  
Development  
Gossip

## Interview:

- Laura Spanning
- Kristian Rasmussen
- ?

# PRESS CARD



## PROFILE:

Art  
News  
Culture  
Truth-seeking

## Interview:

- Bjørn Frederiksen
- Laura Spanning
- ?

## Ready on set - score board

[illegible]

## Editing score board

What	Point
Unfinished scenes (-2 each)	
Veto card used (-1 each)	
Under 5 scenes (-3)	
5-10 scener (+3)	
Over 10 scener (-3)	
Every Focus point present (+3)	
For each Focus point missing (-1 each)	
Only one Focus point (+10)	
Own evaluation(-3 - +3)	
Edit score (all point added)	

## Film score

Scene score \_\_\_\_ + Edit score \_\_\_\_ = Film score \_\_\_\_

## Expressions often used on a film set

Denise is very concerned that the correct expressions are used on the film set, and since she thinks English sounds cooler than Danish (she is Danish and the scenario was originally written in Danish), she has made a list of the most common expressions used and their meanings.

Both you as the game master and each player have this list (this page is for the game master)

1. **"Action!"** - means it's time to start filming
2. **"Cut!"** - means that filming has stopped
3. **"Rolling!"** - means that the camera has started recording
4. **"Sound speed!"** - confirms that the sound is set to the correct speed
5. **"Background action!"** - instructs the actors in the background to start their action
6. **"Mark it!"** - instructs the actor to mark their position so they can start from there in the next take
7. **"Reset!"** - means that all actors and people on set must return to their original positions
8. **"Check the gate!"** - means that someone should check the camera gate to ensure that it is open and not damaged
9. **"Quiet on the set!"** - asks everyone to be quiet so that filming can take place without disruption
10. **"Lights, camera, action!"** - a traditional way to start filming, reminding everyone that the lights are on, the camera is ready, and it's time to start the action
11. **"We'll fix it in post"** - this is when something needs to be done in post-production because it cannot be done otherwise or we do not have time to redo it on set.
12. **"It's a wrap!"** - When the last planned shot of the film has been filmed and it's time to celebrate that filming is over. Later, extra shots, known as pick-up shots, may be filmed.

## Cheat sheet: Help explaining the scenario

1. Welcome
  - a. Bid the the players welcome
  - b. Give a brief "fake" introduction to the scenario
2. The prologue
  - a. Hand out the film characters and name tags
  - b. Explain the rules; they are not that important if they ask
  - c. Talk about the safety mechanic and boundaries
  - d. Ask players to describe characters
  - e. Play the prologue
3. The Introduction
  - a. Explain the concept of the scenario
  - b. Briefly mention the First, Second and Third Act as well as the Epilogue and that they will be explained later
  - c. Read the background story
  - d. Assign the actors + Cheat sheet: How to play the acts (the acting ribbon will be explained)
  - e. Lay out the "I'm in my trailer" and "Ready for filming" scenes, as well as the "I'm in my trailer" timeline
  - f. Hand out Director Denise Fehmerling + a list of film expressions + new name tags
  - g. Ask the players to write the focus point on the name tag (it will be explained in a moment)
  - h. Re-calibrate boundaries
  - i. Ask players to describe the new characters and Peter
4. First Act
  - a. Explain how the two types of scenes work and how to choose them
  - b. Explain the focus points
  - c. Explain the acting ribbons and hand out a Gold, a White and a Red ribbon to each player
  - d. Play the first act
  - e. Make an ongoing assessment of the scenes
5. Act Two
  - a. Remove all non-played "Ready on set!"
  - b. Distribute Veto Cards to the players
  - c. Explain Act Two
  - d. Play Act Two
  - e. Evaluate the editing
6. Act Three
  - a. Hand out press cards to the players
  - b. Explain the third act
  - c. Play Act Three
7. The Epilogue
  - a. Find the film score by adding the scene score and the edit score together
  - b. Read the section corresponding to the film score
  - c. Smile mischievously at the players ;-)



# Cheat sheet

## Quick overview

### Estimated time

Welcome: 5 min.  
Prologue incl. reading: 30 min.  
Intro incl. reading: 25 min.  
First act incl. explanation: 90 min.  
Second act incl. explanation: 20 min.  
Third act incl. explanation: 15 min.  
Epilogue: 5 min.  
Total: 3 hours and 10 minutes,  
excluding breaks.

### Who should play what?

You can either assign the characters randomly or ask the players what they like to play and see if it suits any of the actors.

Alternatively, you can mention what a player can expect from their characters. Note that this is what they can expect from the actors, even though it is the film characters that are assigned and mentioned below.

**Henry** is given to a player who wants to play a slightly know-it-all character.

**Susan** is given to a player who wants to play a slightly insecure role.

**Fritz** is given to a player who wants to play an ambitious but slightly arrogant role.

**Boris** is given to a player who wants to play a role that doesn't quite know what he's doing.

**Jessica** is given to a player who is quite determined but does not always get what she wants.

Here is an overview of which player gets which actor:

The player who plays Henry  
- gets the actor Bjørn  
The player playing Boris  
- gets the actor Kristian  
The player playing Susan  
- gets the actor Laura  
The actor who plays Jessica  
- gets the actor Sidsel  
The actor who plays Frits  
- gets the actor Jesper **AND**  
- the film character Peter

### The film's plot

The six main characters wake up in a basement and are either chained to the wall or the floor. Suddenly, water floods into the basement, which slowly fills up. However, the main characters manage to escape at the last minute. They end up on a field with the rain pouring down, where they see a mansion lit up by lightning in the sky. They seek shelter in the mansion, but the large front door slams shut behind them and they cannot get out. It soon becomes apparent that something is very wrong; things in the house come to life and one of the characters is beheaded by a living suit of armour.

The remaining characters must defend themselves and flee. The attacks subside, and they have time to explore the house. They discover that a demon has possessed the house, and they must try to exorcise it. During the attempt, one of the characters becomes possessed and the house catches fire. They discover that the only way to escape is by using a rocket in the attic. But there is not enough room for everyone, so some sacrifice themselves and some are killed by the others.

Just as the last ones are about to flee, they discover that it is a hidden camera and that it has all been special effects and no one has died. As the film ends and the people leave the film set, the director looks mischievously into the camera with a smile on her lips and shrugs. Because... was it just only a movie?



### Medierne og hvem der spørger hvem

De fem medier har navne som er kraftigt inspireret af virkelighedens danske medier.

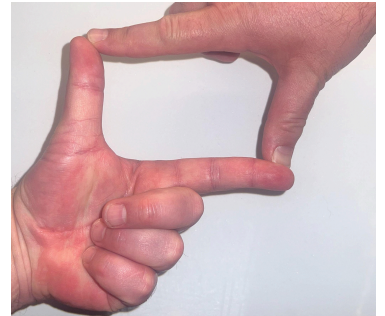
Xtra Bladet (spilles af Bjørn)  
- spørger Kristian og Sidsel  
Tit og Lyt (spilles af Laura)  
- spørger Jesper og Sidsel  
Polimiken (spilles af Jesper)  
- spørger Bjørn og Laura  
Echo (spilles af Kristian)  
- spørger Jesper og Bjørn  
De Unge (spilles af Sidsel)  
- spørger Laura og Kristian

# Cheat sheet

## How to play the acts

### First act - The film is being shot

- A player who did not choose the previous scene chooses a scene (or takes it from the Upcoming scenes area)
  - The player reads the scene aloud or explains it in their own words
    - "Ready on set!"
      - The player states Denise's current focus point
      - The player can ask the game master to be the camera operator or can do it themselves (see picture) if and when there needs to be a camera
      - If and when the game master is not the camera, the game master can be props and special effects
      - The scene begins with Denise explaining what will happen in the scene, how it will end, and what she wants from the scene.
      - Denise chooses which characters are in the scene
        - Players with characters that were not chosen can choose to have the actors try to get their characters into the scene, either to Denise's great delight or dismay
        - The player playing Denise may play her actor in the scene if it is important to the scene, but this should be avoided as far as possible
      - The scene ends when Denise shouts "cut" AND is satisfied, or when the production manager stops it
      - The game master marks the focus point on the scene card and it is added to the other "Ready on set!" scenes.
    - "I am in my trailer!"
      - The player chooses which actor(s) will start in the scene
        - Other actors may enter later
        - The player can choose a player or the game master to play Denise
      - The player chooses when the scene takes place chronologically in relation to the already played "I am my trailer!" scenes
      - The player chooses how the scene should end if it does not already have an ending
      - Play the scene
      - The scene ends when the scene reaches its end or when the production manager stops it
      - The scene card is moved to the "I am my trailer!" timeline so that it fits chronologically with the player's choice
- The scenes can be selected on a running basis and are placed in the "Upcoming scenes" area and played in the order in which they were selected. The scene must still not be the previous player's scene
  - If agreed, the players can swap the order around as they wish



### Act II - Editing

- All the "I'm in my trailer" scenes played must be put in order so that they form the plot of the film
  - As Denise, the players must agree on which scenes to use and in what order
  - If they cannot agree, each player has a Veto Card that they can use on a scene with their focus point
  - Once they have agreed on the order, the editing is locked and cannot be changed
  - The film's plot is retold and any gaps between each scene are "filled in" very briefly by the player whose focus point belongs to the next scene.

### Act III - The premiere on the red carpet

- The players must interview each other as actors and journalists
  - The players each receive a press card stating which media outlet they belong to and which actors the journalist has to interview
  - The journalist may ask one question to two or three actors (three questions in total, as an actor may be asked twice)
  - The journalist asks all three questions before the next journalist
  - However, a journalist may interrupt with a follow up question and thus use one of their questions if the actor is on the journalist's list
  - Once all 15 questions have been asked, journalists and actors may ask and answer questions as much as they wish. However, this is limited to a maximum of 10-15 seconds.

# Cheat sheet

## Call of Cthulhu extreme quick rules

This isn't really necessary to play "The House That Got Wet", but if any of the players have questions about the system, you can answer them a little more convincingly than without it.

Basically, Call of Cthulhu 5th Edition has some stats with values ranging from 3 to 18. Denise doesn't really know the rules, so she just made up her own numbers.

**STR (Strength)** - Physical strength: how much you can lift, hit, carry, etc.

**CON (Constitution)** - Endurance and physical robustness: how well you can withstand injury, illness and fatigue.

**SIZ (Size)** - Size and body mass: affects how hard you can hit and how many hit points you have.

**INT (Intelligence)** - Cleverness, problem solving and ability to learn: used for idea checks and task solving.

**POW (Power)** - Willpower and spiritual energy: used for magic, mental resistance and sanity points.

**DEX (Dexterity)** - Agility, reflexes and coordination: determines initiative and abilities such as sneaking or shooting.

**APP (Appearance)** - Appearance and charisma: how appealing and likeable you seem.

**EDU (Education)** - Level of education and knowledge: determines how many skills you start with.

**SAN (Sanity)** - Mental stability: how well you keep your sanity in the face of horrors from everything you don't understand. SAN has a value between 15 and 90.

In addition, there are some "intuitive" rolls:

**IDEA roll** - **INT** x 5. Used when the player cannot come up with a solution themselves, but the character might - e.g. to get a hint or understand a situation. A successful roll means that the character gets an idea or insight.

**LUCK roll** - **POW** x 5. Used when the outcome depends on luck rather than skill - e.g. if you happen to have something in your pocket, avoid an accident or choose the right path.

**KNOW roll** - **EDU** x 5. Used when determining whether the character knows something based on their education or general knowledge - e.g. facts, culture or history.

Skills have a value between 0-100%, and to succeed at a skill, you roll a D100. The lower you roll under your value, the better you succeed. The higher over your value, the worse you fail.

One of the most characteristic features of Call of Cthulhu is Sanity. When you encounter something inexplicable or frightening, you roll a Sanity roll. And depending on how you do, you may lose Sanity points and become slightly insane. When you have lost all your Sanity points, you are so insane that you must be hospitalized, your character is out of the game, and you must create a new one.

## Extras

As with any good special edition DVD release, there is always some cool extra material included. And that is also true for The House That Was Wet - Director's Cut, Final Version.

Or maybe it's not that great, and it's also pretty useless. It's a scan of the original "The House That Was Wet / Call Night" from 1993.

In the 2023 edition, the script was part of the PDF.

Now you have to settle with a link to Google Drive:

[https://drive.google.com/file/d/1ir20pTINN\\_SowAg3\\_w7\\_BGOh\\_dOYJiuX/view?usp=sharing](https://drive.google.com/file/d/1ir20pTINN_SowAg3_w7_BGOh_dOYJiuX/view?usp=sharing)

It should not be used for the scenario at all, but it is quite fun to look at and maybe it can provide a little inspiration, even though it's in Danish. Unfortunately, the scanner ruined one of the maps, as you can clearly see.

If you feel like looking through the scenario and can read the handwritten pages, you will see that the names of most of the characters have been reused, as well as their stats on the Call of Cthulhu character sheets. I have changed the names a little and added some characters. Peter does not appear in the original version, and Fritz was the detective. Peter is actually taken from an earlier Fastaval scenario I wrote: "Money, Power and Water Pistols".

A large number of the film's scenes in this scenario are taken directly from the original scenario. Apparently, as a 16-year-old, I thought it was the wildest thing ever, and the wilder the better. And rereading it 30 years later is incredibly funny to me. I especially love handout 2, which describes the ritual they must perform to exorcise the demon.

If you ever play the scenario, please let me know how it went. It can only be a story worth hearing.

A few years later, I made a sequel to The House That Got Wet, which is actually playable, unlike the first one (you can find it on Alexandria: <https://alexandria.dk/en/data?scenarie=226>). I also wanted to make a third one, but it never happened. But maybe there's a remake of the second one on the way, which will open up for an ending to the trilogy?

I still wish I could remember why I called the scenario "The House That Got Wet".

### Goofs

You and Susan/Laura's player may have noticed that the character sheet says 1990s and Susan mentions an iPhone. Well, even the best films don't always get the dates of inventions right ;-)

## A note on the translation

The scenario is originally written in Danish and it takes place in Denmark and the characters are Danish. However it is not important for the story that it takes place in Denmark and has Danish characters, but instead of coming up with English names and moving the story to an English speaking location, I decided just to translate it into English. I'm also one of those who thinks that making localised versions of movies and/or dubbing them is an abomination. Just watch the movie with subtitles. So this scenario is one big subtitle :-D

There are two challenges by doing it this way. Things will get lost in translation and the pronunciation of the characters' names may be difficult, at least if you're not from Scandinavia.

To come across the pronunciation I've added the actors' names in two different ways to read them in a phonetic alphabet, a simple and a "correct" way. That of course only helps if you can read the phonetic alphabet. The "correct" way is gibberish to me. Since the film characters' names are pretty much straight forward, I haven't included the phonetic versions for those.

The lost in translation part is mostly about some of the characters background story and the media outlet the journalist represents.

Bjørn Frederiksen's background story mentions a Robert. This is the Danish version of an Oscar. Two actresses are mentioned Sofie Gråbøl and Tammie Øst. Sofie is known for her role as Sarah Lund in the Nordic Noir tv-show "Forbrydelsen" and has a small part in the American adaptation "The Killing". Tammie is not really known outside Denmark. The background also mentions Nikolaj Coster-Waldau, who is known as Jamie Lannister in Game of Thrones.

Jesper Ovesen had an incident with Mads Mikkelsen, who most people know, from movies like James Bond, Indiana Jones and Star Wars.

Peter went to the traditional boarding school Herlufsholm where the royal family often sends their kids. However after a scandal in 2022 at the school the royal tradition might have stopped. The crown prince stopped going there (he was not involved in the scandal).

The 5 media outlets are spoofs of real Danish media outlets.

Tit og Lyt means peak and listen and the real one is called Se og Hør which means see/look and hear. It's a weekly tabloid magazine.

Polemikken means the polemic and the real one is Politikken, which means the politics. It's one of the biggest Danish daily newspapers, known for being cultural.

De Unge means the young ones and the real one is called Vi Unge which means we, the young ones. It was a youth magazine.

The real version of Echo is Ekko, which means echo. It's a well renowned film magazine.

Xtra Bladet is Ekstra Bladet and that means the extra paper. It's a tabloid newspaper.