

# 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

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# The House That Got Wet - Director's Cut



FINAL VERSION

BY

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## 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.*

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## 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  
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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

## 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.